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GEORGE WILLIAM CURTIS
A STUDY IN THE STYLE OF ORAL DISCOURSE

CHAS. F. LINDSLEY
The University of Minnesota

GEORGE WILLIAM CURTIS was the last orator of the old school—the school of Everett and Sumner—the school of rhetorical excellence, calm dignity, and classical perfection. For twenty years, from 1853 to 1873, the platform was his profession. He competed with the "giants" of his generation and was popular in the Lyceum; but later when the good wars of political infidelity and party feuds called, he went to them. Contemporary judgment speaks of him with firm praise. When William Winter met Curtis as a young man in Longfellow's home, the old Craigie mansion at Cambridge, he was deeply impressed by the youth's kindly countenance, the regular refined features, his bearing of manly freedom and conventional grace—a manner of the intrinsically noble gentleman. These intrinsic qualities were stimulated by the touch of strong lives—Theodore Parker, Hawthorne, Margaret Fuller, Emerson, Thoreau—and was finally developed in the "stream of the world"—Europe, Egypt, and the Holy Land. Silent hours of meditation were his laboratory; the heart of great books his university. He brought to public life the brilliancy of scholarship, poetic sensibility, and the fire of moral enthusiasm. "Noble himself and speaking only for the right and truth and beauty, he addressed nobility in others,"¹ is the testimony of those who knew and heard him; but it would be a poor reader indeed who could not catch the reflection of these qualities from

¹ William Winter in "Old Friends," p. 248.

the pages of his orations—and we can understand Schopenhauer's dictum: "Style is the physiognomy of the mind, and a safer index to character than the face." Curtis was not massive, vehement, or humorous; but that he was effective on the platform cannot be doubted, and our purpose here is to analyze in part his power as a public speaker.

Some basis for such an analysis must first be found. Enthusiasm is an errant critic, and altho the magical tides of eloquence cannot be driven thru the narrow channels of formulae, academic criticism demands a platform of something like scientific precept. Therefore, the following analysis of the oratory of George William Curtis is based upon a principle explained in Herbert Spencer's essay, *The Philosophy of Style*, the principle of economy of mental energies.

I. ECONOMY OF MENTAL ENERGIES

Seeking for some clue to the underlying law regarding the current maxims concerning style, Spencer first enunciated the importance of economizing the reader's or hearer's attention. He expresses the principle in the form of an analogy: "Regarding language as an apparatus of symbols for the conveyance of thought, we may say that, as in a mechanical apparatus, the more simple and better arranged its parts, the greater will be the effect produced. In either case, whatever force is absorbed by the machine is deducted from the result. A reader or listener has at each moment but a limited amount of mental power available. To recognize and interpret the symbols presented to him, requires a part of this power; to arrange and combine the images suggested requires a further part; and only that part which remains can be used for realizing the thought conveyed. Hence, the more time and attention to receive and understand each sentence, the less time and attention can be given to the contained idea; and the less vividly will that idea be conceived."² The same analogy is restated by Lewes: "What is the first object of a machine? Effective work—vis viva. Every means by which friction can be reduced and the force thus economized rendered available, necessarily solicits the constructor's care. He seeks as far as possible to liberate the motion which is absorbed in the workings of the machine and to use it as vis viva. He knows that every superfluous detail, every retarding influence is at the cost of so much power and is a mechani-

² *The Philosophy of Style*, Herbert Spencer, p. 11.

cal defect."³ This principle as stated in the above analogy has an especially close relation to spoken discourse. Its operation can be traced by a study of diction, concreteness, sentence formation, figures of speech, rhythm, and the arrangement of minor images.

1. *Diction*

The first violation of economy in diction consists in the excessive use of words. To condense large thoughts into few words is an attribute of great power. "If men would say what they have to say in plain terms, how much more eloquent they would be," wrote Coleridge, criticising not only bombast, but all unnatural, artificial vocabularies. And Schopenhauer wrote the same advice: "Whilst a man should if possible think like a great genius, he should talk the same language as every one else. Authors should use common words to say common things, but they do just the opposite. We find them trying to wrap up trivial ideas in grand words, and to clothe their very ordinary thoughts in the most extraordinary phrases, the most far-fetched, unnatural, and out-of-the-way expressions. Their sentences perpetually stalk about on stilts. They take so much pleasure in bombast, and write in such a high-flown, bloated, affected, hyperbolical and acrobatic style, that their prototype is ancient Pistol, whom his friend Falstaff once impatiently told to say what he had to say like a man of this world."⁴ Altho Coleridge and Schopenhauer were writing of prose composition in general, much of what they say can be used as criteria for an analysis of oral discourse. In fact, the word oratory to many people connotes an unnatural, out-of-the-way, acrobatic performance; whereas, the eloquence of the literature of oratory—the expression of the spirit of liberty, justice, righteousness—flames out in the language of all tongues, expressing the noblest ideals of the human race. "A college oratorical contest is something to be shunned," remarked a university man. Rather should he have said, "A college oratorical contest is a forum where the voices of earnest, right-thinking, honest students are raised in expounding perplexing national issues and defending social and political injustice. Somewhere in his "History of Oratory," Professor Sears remarks that liberty and justice have thru history marched hand in hand. At times, however, men have used the arts of rhetoric and persuasion

³ The Principles of Success in Literature, G. H. Lewes, p. 128.

⁴ See Arthur Schopenhauer's essay, "On Style" in Cooper's "Theories of Style in Literature," p. 259.

in defence of ignoble measures, and have counterfeited emotions and beguiled others by the graces of their art. Is this not the explanation of the wrong conception of the term oratory? But because the merchant sells cotton for wool shall we disclaim the value of the latter? At this point of our study, however, we must refrain from considering subjective elements of style.

Words must be considered in their relation to thought. Clearness and definiteness in speech are determined by the clear, vigorous mental conceptions of the speaker. Appropriate diction is determined and defined by the character of thought to be expressed. An examination of isolated paragraphs will clearly show that Curtis' style is indeed an "engraving of thought." There is no air of pretense even in his most careful and artistic passages. The closely knit framework of sentence and paragraph structure expresses the fine texture of the orator's mind. There is perspicacity in every oration and a logical progression in every thought division. If he describes, he speaks with fine discrimination of sense impressions; if he expounds, he addresses directly without circumlocution the faculties of judgment; if he pleads for action, his appeals arouse the will. There is much climax, and some synonomous diction, but the result is a definite and positive emphasis and clarity that effects an economy of mental energy. Any paragraph selected almost at random will illustrate the peculiar force and directness of Mr. Curtis' diction. An attempt to rephrase his lines will probably result in emasculating the paragraph of its force and destroy the clarity of the principle expounded.

"The greater forcibleness of Saxon English, or rather non-Latin English, claims our attention."⁸ The force of Latin diction is not denied by Spencer. Rather is the use of long words in specific cases preferable because of their implied impressiveness and force. Diction, therefore, should be considered in relation to thought content and the immediate purpose of the speaker. Thruout the orations of Curtis, Saxon English predominates. As far as any general rule can be made, the relation of Saxon to Latin words in Curtis, is for adjectives and adverbs, 1.3 to 1; for verbs, 2.5 to 1; for nouns, 1.6 to 1. A study of specific passages, however, reveals that this relation varies, according to the particular force of the idea and general character of the passage. Tense, exciting, narrative passages, descriptive paragraphs, stinging lines of sarcasm or

⁸ *The Philosophy of Style*, p. 12.

criticism, passages of direct discourse are loaded heavily with words of Saxon or near Saxon origin; whereas the pages of exposition and argument, intellectual appeals, climaxes that weigh heavily upon the mental sensibilities are Latinized. This, of course, is a general rule, but certainly the specific application of his thought to the mental processes of his auditors was a conscious principle of Curtis' oratory. In concluding his stirring appeal to the students of Wesleyan University, he said:

"Brothers! the call has come to us. I bring it to you in these calm retreats. I summon you to the great fight of freedom. I call upon you to say with your voices whenever the occasion offers, and with your votes when the day comes, that upon these fertile fields of Kansas, in the very heart of the continent, the upas-tree of slavery, dripping death dews upon national prosperity and upon free labor, shall never be planted. I call upon you to plant there, the palm of peace, the vine and the olive of a Christian civilization. I call upon you to determine whether this great experiment of human freedom which has been the scorn of despotism shall, by its failure, be also our sin and shame. I call upon you to defend the hope of the world."⁶

Transpose the Saxon words of this paragraph, or use longer words for the short Latin ones, and the force of the appeal will be much lessened.

"Once more, that frequent cause of strength in Saxon and other primitive words—their imitative character—may be similarly resolved into the more general cause. Both those directly imitative, as splash, bang, whiz, roar, et cetera, and those analogically imitative, as rough, smooth, keen, blunt, thin, hard, crag, et cetera, have a greater or less likeness to things symbolized; and by making on the senses impressions allied to the ideas called up, they save part of the effort needed to call up such ideas, and leave more attention for the ideas themselves."⁷ In intense passages of narration, such as those found in "Burgoyne's Surrender," and in the "The Concord Fight," the orator speaks with graphic effect. His fine sensibility responds quickly to auditory, visual and kinesthetic stimuli.

Closely allied with imitative diction is the element of concreteness applied to words. The operation of these elements may be observed together. "The economy of the recipient's mental energy, into which is thus resolved the several causes of the strength of Saxon English, may equally be traced in the superiority of specific over generic words. That concrete terms produce more vivid

⁶ The Duty of the American Scholar. Vol. I, p. 35.

⁷ The Philosophy of Style, p. 14.

impressions than abstract ones and should when possible be used instead, is a current maxim of composition. . . . This superiority of specific expression is clearly due to a saving of the effort required to translate words into thoughts. . . . If by employing a specific term, an appropriate image can be at once suggested, an economy is achieved and a more vivid impression produced.^{7*} It is difficult to differentiate clearly specific diction and words referred to above as "analogically imitative." A concrete word is one that is rapidly suggestive; one that is clearly and sharply definitive of feeling or object. Or, as Spencer would say, it is a word that does not compel the hearer to choose from his stock of images one or more by which he may figure to himself the genus mentioned. Altho Curtis is not pictorial in the sense that his pages are scenic or panoramic, his lines are crowded with brilliant images. In the following representative passages, the Saxon diction is italicized—diction, it will be noted, that effects vivid pictures. As it is difficult to divide specific and imitative diction, these two aspects of diction may be studied in conjunction. The first passage quoted is descriptive of an exciting moment of the Concord fight.

The British column *marched steadily* on, while from *trees, rocks,* and fences, from *houses, barns,* and *sheds,* blazed the *withering American fire.* The *hills* echoed and *flashed.* The *woods rang.* The *road became* an *endless ambuscade of flame.* The Americans *seemed* to the appalled British troops to *drop* from the clouds, to *spring* from the earth. With *every step* the attack was *deadlier*, the *danger more imminent.* For *some time* discipline and the plain extremity of the peril sustained the order of the British *line.* But the *stifling* clouds of *dust,* the consuming *thirst,* the exhaustion of *utter* fatigue, the *wagons* full of *wounded men moaning and dying,* madly pressing *thru* the *ranks* to the front, the constantly *falling* of their comrades, officers captured and *killed,* and *thru* all, the fatal and incessant *shot* of an unseen *foe,* smote with terror that *haughty* column, which, *shrinking, bleeding, wavering,* reeled *thru* Lexington, panic-stricken and *broken.*⁸

The next paragraph is the diction of the nature poet:

This *season* of the *reddening leaf,* of *sunny stillness,* and of *roaring storm,* especially befits this commemoration because it was at this *season* that the *poet* was peculiarly inspired, and because the *wild* and *tender,* the *wayward* and *golden-hearted autumn* is the *best symbol* of his genius. The sculptor has imagined him in *some hour* of *pensive* and *ennobling* meditation, when his *soul* amid the *hush of evening,* in the *falling year,* was exalted to an *ecstasy* of pas-

* The Philosophy of Style, pp. 15-16.

* The Centennial Celebration of the Concord Fight. Vol. III, p. 107.

sionate yearning and regret; and here, rapt into silence, just as the heavenly melody is murmuring from his lips, here he sits and will sit forever.¹⁰

Observe that even a larger element of Saxon words occurs in the following energetic lines from the public lectures.

And are there no laws of moral health? Can they be outraged and the penalty not paid? Let a man turn out into the bright and bustling Broadway, out of the mad revel of riches, and the restless, unripe luxury of ignorant men, whom sudden wealth has disordered like exhilarating gas; let him penetrate thru sickening stench, the lairs of typhus, the dens of small-pox, the coverts of all loathsome disease and unimaginable crimes; let him see the dull, starved, stolid, lowering faces, the human heaps of utter woe, and, like Jefferson in contemplating slavery a hundred years ago in Virginia, he will murmur with bowed head, "I tremble for this city when I remember that God is just."¹¹

He stops; he sits down. The summer sun sets over the fields of Georgia, the land of peace. Good-night, Mr. Stevens—a long good-night. Look from your window—how calm it is! Upon Missionary Ridge, upon Lookout Mountain, upon the heights of Dalton, upon the spires of Atlanta, silence and solitude; the peace of the Southern Policy of Slavery and Death. But look! hark! thru the great five years before you a light is shining—a sound is ringing. It is the gleam of Sherman's bayonets, it is the roar of Grant's guns; it is the red day-break and wild morning music of peace indeed, the peace of National Life and Liberty.¹²

Quotations are poor measuring rods; but the casual reader will be quick to discover that the above are generally characteristic of the orator's whole work. One need not hesitate to speak of a passage from Curtis being characteristic. There is to be found, perhaps, more uniformity in Mr. Curtis' speeches than in any other similar volumes. Ingersoll's scintillations are studied and placed for effect, just as the lighting effects on a stage are arranged by the artistic hand of the stage technician. Grady's emotionalism overflows the banks of self-restraint; Phillips' arrows flash and his anecdote and illustration sparkle in the dauntless charge of his fiery nature; but the orations of Curtis flow rhythmically and smoothly, rising and falling like the ocean's swell, never impetuous or hasty yet full of emotion that sways and bends like the monarchs of the forest. The calm, stately grace of scholarly dignity speaks evenly in every line.

2. Concreteness

The concrete, suggestive diction and vivid word pictures are but a part of a general plan of concrete presentation. If specific

¹⁰ Robert Burns. Vol. III, p. 307.

¹¹ "The Good Fight," p. 165, Vol. I.

¹² "Political Infidelity," p. 134, Vol. I.

words and concrete phrases tend to ease the friction of the mental machine, then all concrete facts and specific definition of abstraction of generalities must be credited with saving some mental effort. Is not the basis of Phillips' "Effective Speaking," the principle of reference to experience, an employment of Spencer's principle of economy? If so, then is not any device that brings your message into the experience of the auditor a mental economy? And if this is true, the function of the illustration, the analogy, the literary allusion, the specific fact and direct quotation is clearly established. The extent to which these elements occur in the oratory of Curtis may be readily estimated by a glance at the table appended to this article. Close analyses were made of the three classes of Curtis' speeches: those delivered on civil service reform, those of academic tenor and on principles of citizenship, and those in the volume of eulogies and commemorations.

The audience is always a fundamental consideration. One must know the kind of a machine he is to manage if he would work it effectively. There is considerable difference between a grindstone and a steamhammer; as there is between "the municipal authorities of Boston" and a typical Lyceum audience. The tabulations just referred to may not reveal that there is much difference in the latter case, but it is certainly a standard of criticism. Curtis' mind had been tanned in the vats of history. Biography was to him a living realm. He spoke with the tongue of actuality and his sources of information assembled themselves with military precision and force. When his necessity seemed greatest, he was most prodigal with illustration. With the stinging rebuke of Wendell Phillips to American scholars ringing in his ears, he replied with a torrent of eloquent fact and story that victimized the orator of Cambridge of his own "stinging indictment."

What device is more economical than the analogy whether it be used for argument or clearness? The power of the cartoonist lies in his ability to abstract from a complex and intricate mass of detail, a concrete representative symbol. The analogy is a spoken cartoon. By analogy Curtis diagnoses the diseases of politics and unfolds the relation of educated-men to citizenship and the times. Was it Lincoln who told stories? Then it was Douglass who was beaten in the Illinois elections. When the Little Giant spoke people said, "That is a great speech," but when the awkward rail-splitter sat down, they said, "Honest Abe is right." Was this not because

Lincoln spoke to them in the language felt and understood; because he did not feed their mental machinery indigestible rhetoric and the gristle of inflexible logic. We get closer to the "Easy Chair" in the address on Civil Service Reform perhaps than in the other orations when we study his power of public address.

Illustration and anecdote are a familiar element of the oratory of this generation; but as stated above Curtis was of the old school, and he knew nothing of the colloquialisms and common effects of our day. The narrative illustration or story is rarely employed by Curtis. The total number will barely average one for each lecture.

This is a part of the self restraint, the dignity, the sustain effort, the vigorous play of the orator's mental faculties—an obedience to the laws of classicism in oratory. When a story is given it is well placed and approaches the function of the analogy. There is peculiar force achieved in a few instances when this device is employed—force that effects a great economy of mental energies. Few illustrations have half the force of the one in the conclusion of "Civil Service Reform."

"The rings, the demagogues, the Swartwouts, the pretorian guards, all the minions of prejudice, passion, and selfish interest, will cry to heaven. Let them cry; our business is to rout them.

"Did you hear that fearful scream?" asked a Union soldier of his comrade in the early days of the war, as they pressed on in deadly assault up the bloody slope.

"Yes, what is it?"

"It is the rebel yell. Does it frighten you?"

"Frighten me! Frighten me! It is the music to which I march."

"And they planted the starry flag of victory upon the rebel rampart.

"Let the roar of our opponents be the music to which we march, and we too shall march to victory."¹³

This illustration was used frequently. Another favorite story used by Curtis is given in "The Good Fight."

"Even Mr. Gladstone thought it impossible for the North to win the conflict. Perhaps he would have thought differently could he have heard what a friend of mine did when the Massachusetts Sixth Regiment passed thru New York on its way to Washington. It was the first sign of war New York had seen, and as Broadway stared gloomily at the soldiers steadily marching, my friend stepped into the street and, walking by the side of one of the ranks, asked the soldier nearest him from what part of the state he came. The soldier, solely

¹³ Civil Service Reform, p. 28.

intent on stepping in time, made his reply in measure with the drum beat, 'From Bunk-er Hill; from Bunk-er Hill; from Bunk-er Hill.' "¹⁴

But objective tho the orator tried to be, the concrete details of the orations never protrude with ugliness. Every coarse or rough event, when used, is touched with the delicate fancy of the orator and given its proper place in the harmonious composition of the whole.

3. *Sentences*

"Turning now to the sequence of words we shall find that the same general principle holds good. We have a priori reasons for believing that in every sentence there is some one order of words more effective than any other; and that this order is the one which presents the elements of the proposition in the succession in which they may be most readily put together. . . . In every sentence the sequence of words should be that which suggests the constituents of the thought in the order most convenient for the building up of that thought."¹⁵ I shall not attempt to follow in detail this point in Spencer's essay by considering in Curtis' orations the proper collocation of substantive and adjective, adverb and verb, predicate and subject, but speak of the sequence of the broader sentence divisions. The sequence of sentence parts is closely connected with the problem of mental economy. The aim, of course, is to arrange sentence phrase and detail in conformity with a law of quick apprehension; and in this aim the relative effectiveness of the direct and indirect sentence style has long been a matter of contention among writers on style. All of Spencer's reasoning in this matter is well summarized by Lewes: "The constituent elements of the conception expressed in the sentence and paragraph should be arranged in strict correspondence with an inductive or deductive progression. . . . If my object is to convince you of a general truth, or to impress you with a feeling which you are not always inclined to accept, it is obvious that the most effective method is the inductive, which leads your mind upon a culminating wave of evidence or emotion to the very point I aim at. But the deductive method is best when I wish to direct the light of familiar truths and aroused emotions upon new particulars, or upon details in unsuspected relation to those truths; and when I wish the attention to be absorbed by these particulars which are of interest in themselves,

¹⁴ *The Good Fight*, p. 158.

¹⁵ *The Philosophy of Style*, p. 16.

not upon the general truths which are of no present interest, except insofar as they light up these details. A growing thought requires the inductive exposition, an applied thought, the deductive.¹⁶ The distinctions made by this definition are illustrated by the two following sentences:

"When these (honest and intelligent workshops and offices) are constant and faithful to their political rights as the slums and the grog-shops, the pool-rooms and the kennels; when the educated, industrious, temperate, thrifty citizens are as zealous and prompt and unfailing in political activity as the ignorant and venal and mischievous, or when it is plain that they cannot be roused to their duty, then, but not until then—if ignorance and corruption always carry the day—there can be no honest question that the republic has failed."¹⁷

"You will go from these halls to hear a very common sneer at college-bred men; to encounter a jealousy of education, as making men visionary and pedantic and impracticable; to confront a belief that there is something enfeebling in the higher education; and that self-made men, as they are called are the sure stay of the state."¹⁸

The first sentence quoted above is an attempt to state a general truth, and an attempt to impress us with a feeling we are not prepared to accept; and in the second there is a different purpose. The speaker there desires the attention of his hearers to be absorbed in particulars interesting and important in themselves.

To secure an estimate of the relation of direct to indirect sentence structure in Curtis, careful tabulations were made of each sentence in twelve representative orations. The result showed an excess of indirect sentences, the ratio standing 1.2 to 1. The proportion of simple declarative sentences to the loose or indirect sentence is about 1 to 1.06, and to indirect sentences, 1 to 1.25. The final summary of the tabulations indicates the orator's fondness for the indirect method of expression—the suspension of ideas thru a series of qualifying clauses. But every sentence is carefully constructed, and each particular element arranged with culminating force. It would be a most painstaking critic, indeed, who might wish to revise many of Mr. Curtis' sentences, or who failed to appreciate the true artistry of his lines. There is never on his part (as Mr. Lewes observes of the unskilled writer) any "presumption to tumble out his sentences as he would lift stones from a cart, trusting very much to accident or gravitation for the shapeliness of

¹⁶ Lewes, p. 144.

¹⁷ "The Public Duty of Educated Men." Vol. I, p. 268.

¹⁸ *Ibid.*, p. 269.

the result." It may be observed, with some sense of justice, I think, that the preponderance of the indirect sentence style lends to the orations too much of the essay style. There is no colloquialism in his speeches. They are, indeed, the expression of the serious, dignified, somewhat formal essayist; but it must be remembered that Curtis was professionally an essayist, and occupied the "Easy Chair" for Harpers' during the major part of his active life. His early letters and books elicited Thackeray's criticism, who pronounced him America's most promising author; and a recent critic placed this praise upon his style: "Compare Addison's essays with those which Mr. George William Curtis has recently collected into a volume, 'From the Easy Chair,' and you will see no reason to adopt any theory of literary degeneracy in our day. We are all of us the heirs of the ages, no doubt, but it is in an unusual degree that Mr. Curtis is the inheritor of the best traditions of the English essay. He is the direct descendent of Addison whose style is overrated; of Steele whose morality is humorous; of Goldsmith whose writing was angelic and of Irving whose taste was pretty. Mr. Curtis recalls all of these, yet he is like none of them. Humorous as they are charming, he is somewhat sturdier, of a more robust fibre, with a stronger respect for plain living and high thinking, with a firmer grasp on the duties of life."¹⁰ Mr. Curtis prepared his speeches with great care. Many were delivered but once and were read. When he did not read, he spoke from memory. For these reasons we might expect an impersonal, rather turgid, literary quality rather than a colloquial and other personal effects of oral discourse. But Curtis prepared his orations with his audience before him as proved by the numerous passages of direct discourse. There is much variety in his sentence structure. Many of the sentences marked periodic in our tabulation possessed a divided structure. Moreover, the indirect, according to the above quotation from Lewes, is the peculiar expression of mental content and purpose, and the force of the idea in each case will prove the value of the particular sentence style. His sentences vary much in length and structure. The variety of sentence length is most quickly revealed by graphs. Curves made for three typical lectures give pictorially clear representations of this variety. Altho in some instances introductory sentences are short, usually they are quite

¹⁰ This quotation is from Brander Matthews but the writer is unable to find its source.

long, averaging about forty words, shortening to about twenty-two in the discussion, and mounting again in the conclusion, the curve approximating that for the introduction. The graph reveals sharp fluctuations, and presents the appearance of a series of high sharp angles. It is interesting to observe that there seems to be a rhythmical recurrence of high points—that is, long sentences—for all divisions of the orations. As to variety in rhetorical composition, figures can set forth better the relationships.

	Short Declarative	Loose	Periodic	Inter- rogative	Balance
The Good Fight.....	47	75	92	35	24
Wendell Phillips.....	78	52	95	25	12
The Leadership of Educated Men.....	51	81	78	20	8
Civil Service Reform.....	83	61	58	25	3

There is small resemblance between a page from Curtis and one from Wendell Phillips. The latter approaches more nearly pure colloquy. It is a rapid interchange of exclamation, question, epithet, invective, and eulogy—the expression of a Crusader's passion. Altho Curtis gave his talent to the good fight and enlisted his strength against political injustice, he had never the flaming ardor of the passionate zealot, the whirlwind wrath of intolerance. His was the kindlier, more gracious temperament, altho he was able to voice his moral protest with volcanic energy. But the times had changed during the years of Curtis' platform activity. The Crusade of righteousness had been successful, and the problems of reconstruction were heavy upon the mind of the country. Good wars there were plenty, but the major part of the passionate flood of discord had passed. There is a difference between the "calm retreat of the scholar" and the open forum of public opinion, just as there is a difference between a man of letters and the man of the world. And it must be said that Curtis did carry the mental habits of the desk into the forum—the level, balanced poise of the scholar, not the hot, flashing, flexible temper of the reformer or propagandist. This distinction is necessary in an analysis of his sentence style.

4. *Rhythm*

Curtis was best in his eulogies. Powerful in the forum and forceful in political convention undoubtedly he was; but his gentle,

artistic, kindly nature found its most eloquent expression in contemplation of noble lives, heroic events, and moral purposes. Curtis wrote some verse, but his prose itself is the melody of poetry. It is said that "the hearts of the multitude were first lured by the golden tones of his delicious voice: that he began with a natural deference of unstudied courtesy, serene, propitiatory, irresistibly winning. He captured the eye and the ear upon the instant, and before he had been speaking many minutes he captured the heart."²⁰ An oral study of some passages from the eulogies may clearly demonstrate that this is not empty panegyric. Who can be unmoved by the flowing periods of "Phillip Sidney," the music of "Robert Burns" or "William Cullen Bryant" or by the idealism of "James Russell Lowell"? One night when a boy of twenty two, he sat at the door of his tent upon the cool plains of the Holy Land. He was thinking of the next day's journey; for the caravan was going down to Jerusalem, and he says in his own account, "to any young man or to any man in whose mind the glow of poetic feeling has not died into 'the light of common day,' the first view of a famous city is one of the memorable epochs of life." Curtis was endowed with the glow of poetic feeling. The parched roughness of the Holy Land touched his youthful fancy and his emotion clothed the relics of the past in a panoply of color. On the next day at high noon, when the highland revealed itself, and the black roofs of the city came into view, the boy saw color in the barren scene: "There lay Jerusalem dead in the white noon. The desolation of the wilderness was at her gates. There was no suburb of trees or houses. She lay upon a high hill in the midst of hills barren as those we had passed. There were no sights or sounds of life. The light was colorless; the air was still. Nature had swooned around the dead city. There was no sound in the air but a wailing in my heart: 'Oh Jerusalem, Jerusalem, thou that stonest the prophets and killst those that are sent unto thee.'"²¹ And when buried in the depths of the great Sahara the world to him was "a chaotic ocean of sparkling white sand," and "the sweeps and drifts of the sand hills had the sculpturesque grace of snow." After the day's monotonous swing of the caravan, he describes their halt and the setting of the sun:

"The tents are pitched, the smoke curls to the sky, and the howling wilderness is tamed by the domestic preparation of getting tea. The sun also is

²⁰ See "Old Friends," by William Winter, p. 249.

²¹ The Howadji in Syria, p. 175.

tamed, our great romancer, our fervent poet, our glorious painter, who has made the day a poem and a picture, who has peopled memory with sweet and sad imagery; who, like Jesus, brought a sword, yet, like Him, has given us rest. He, too, is tamed, and his fervor is failing. Yet, as he retires thru the splendor of the vapory architecture of his pavilion in the west, he looks at us once more, like a king from his palace window."²¹

Let one read at random from those early Howadji books if they would catch the gleam of this author's pageantry, and the warmth of his aesthetic emotionalism. Then can we understand this sentiment echoed from Wordsworth:

"Ah! if mine had been a painter's hand,
To express what there I saw, and add the gleam
The light that never was on land or sea,
The consecration and the poet's dream."

The shadows of subsequent years did not dim this poetic sensibility. Rather did it mellow and its tones grow richer; and in the solemn eulogies of history and personality the youthful Howadji, grown to maturity, spoke.

It is dangerous to analyze melody, to reduce spiritualized expression to formulae, but the following quotations are an attempt to illustrate the characteristic rhythm of Curtis' style, especially in those orations of high sensitiveness and deep feeling. Spencer, in explaining the superiority of poetry to prose, explains the effect of rhythm. We may accept his explanation as proving the value of rhythm in oral discourse in effecting an economy of mental energy. ". . . the pleasure that measured movement gives us is ascribable to the comparative ease with which words metrically arranged can be recognized. . . . For if there is an expenditure of mental energy in the mere act of listening to verbal articulations, or in that silent repetition of them which goes on in reading—if the perspective faculties must be in active exercise to identify every syllable—then any mode of so combining words as to present a regular recurrence of certain traits which the mind can anticipate, will diminish that strain upon the attention required by the total irregularity of prose."²² The rhythm of two typical passages will offer an opportunity of testing the validity of this theory.

²¹ *Ibid.*, p. 75.

²² *The Philosophy of Style*, p. 35.

Our hostile bugles long since sang truce,
And this wind of September sighs thru the untrampled grass
Of Gettysburg and of Shiloh. The great armies of the war
Have melted into the greater hosts of peace.
The old familiar habits of life have been long resumed.
The wheels of industry turn, the factory hums,
The scythe sings in the fields, and the laborer
No longer recalls the comrade who enlisted yesterday,
Nor hears the voice of heroic duty calling him to battle.
Spring cheers the shaggy side of Greylock,
With rose laurel and anemone;
The bobolink trembles in melodious ecstasy
In the meadows of the Housatonic;
The robin and the blue bird whistle
In the branching elms of the Berkshire valley;
And all these glad sights and sounds of nature
Are no longer shadowed by the awful cloud of war.*

Misty coasts and far-stretching splendors
Of summer sea; Solemn mountains
And wind swept moors; singing streams
And rocky glens and water-falls,
Lovely vales of Ayr and Yarrow,
Of Teviot and the Tweed, crumbling ruins
Of ancient days, abbey and castle and tower;
Legends of romance gilding burn and braes
With the light that "never was on sea or land";
Every hill with its heroic tradition,
Every stream with its story;
Every valley with its song;
Land of the harebell and the mountain-daisy,
Land of the laverock and the curlew,
Land of braw youths and sonsie lassies,
Of a deep, strong, melancholy manhood,
Of a deep true tender womanhood—
This is your Scotland—this is your native land.*

The rhythm of these lines changes. It is iambic, trochaic, spondeeic, but easily scanned and measured. Of course any man capable of emotion will in his moments of his strongest feeling and deepest appreciation, write with a certain rhythm. But there is much of the same rhythm, illustrated above, to all that Curtis wrote. Whenever he set his pen to paper, the product was a graceful, felicitous essay. Not only in his description of nature did this man write the language of poetry, but in argument and criticism he

* "The Soldiers' Monument at Pittsfield, Mass." Vol. III, p. 33.
** "Robert Burns." Vol. III, p. 307.

wrote with a certain periodic, measured cadence; but he was a student of music and art. From his hand Jenny Lind received her first bouquet in America; every evening of the early days was spent at the concert or opera; and nature in her various forms held communion with his inner soul.

5. *Figures of Speech*

"Turning now to consider figures of speech, we may equally discern the same general law of effect. Underlying all the rules for the choice and right use of them, we shall find the same fundamental requirement—economy of attention. It is indeed chiefly because they so well subserve this requirement that figures of speech are employed. To bring the mind more easily to the desired conception is in many cases solely, and in all cases, mainly their object. . . . The general principle is that other things equal, the force of all verbal forms and arrangements is great, in proportion as the time and mental energy they demand from the recipient is small."²⁶

To arrange the various figures of speech in an order of importance is impossible—but Spencer's emphasis is placed on the metaphor and metonymy. If the metaphor can claim any advantage over other speech forms, it may be gratifying to the Curtis enthusiast to know that metaphors and metonomies predominate in all of Curtis' work. The table appended to this essay presents the figures of speech occurring in ten orations. "But a limit is put to the advantageous use of the metaphor, by the condition that it must be sufficiently simple to be understood from a hint. Evidently, if there be any obscurity in the meaning or application of it, no economy of attention will be gained; but rather the reverse."²⁷ There is no obscurity in the metaphors composed by Mr. Curtis. Each is a concrete picture or analogy that leaps forth to give you the heart of the speaker's thought. Let the following represent the vividness and appropriateness of the metaphor.

"The town was the alarm bell with which he aroused the continent; it was the rapier with which he fenced with the ministry; it was the claymore with which he smote their counsels; it was the harp of a thousand strings, that he swept into a burst of passionate defiance, or an electric call to arms, or a proud paean of exalting triumph, defiance, challenge and exultation—all lifting the continent to independence."²⁸

"The Inquisition in Italy, aristocratic privilege in England, chattel slavery or unfair political exclusion in the United States, are only fruits ripened on the

²⁶ See Spencer, p. 27, 33.

²⁷ *The Philosophy of Style*, p. 32.

²⁸ *Centennial Celebration of the Concord Fight*, Vol. III, p. 95.

tree of caste. Our swords have cut off some of the fruit, but the tree and its roots remain, and now that our swords are turned into plowshares, and our Dahlgrens and Parrots into axes and hoes, our business is to take care that the tree and all its roots are thoroughly cut down and dug up and burned utterly away in the great blaze of equal rights."³⁹

Consider the energy in this metaphor from his talk to scholars:

"Here is our republic—It is a ship with towering canvass spread, sweeping before the prosperous gale over a foaming and sparkling sea; it is a lightning train darting with awful speed along the edge of dizzying abysses and across bridges that quiver over unsounded gulfs."⁴⁰

We have spoken elsewhere about the elements of concreteness in these orations. The mental activity of the orator always functioned in presenting actuality, as the numerous elements of objectivity plainly show. The habitual employment of metaphor was acquired early. Some of the early letters and essays are filled with the pictorial reflections of his impressionable mind.

Similes, it will be noted are rarely used—not as often as we might infer from a knowledge of his artistic and poetic sense of beauty; for the simile is more frequently used for ornament than for increasing the force of a passage. However, the simile, as it occurs in the orations of Curtis, emphasizes as often as it decorates. Compare the relative force and purpose of the similes in the two groups quoted below:

(1) "The rose bush does not break into fullness of bloom on some happy morning in June, but with the warmth of early April the buds begin to swell and the green begins to deepen, and gradually, like a queen leisurely robing for her coronation, tint is added to tint, beauty to beauty, until it stands in the sovereign glory of the perfect blossom."

"This (Robert Burns) is the singer whom the statue commemorates, the singer of songs immortal as love, pure as the dew of the morning and sweet as its breath."

"His (William Cullen Bryant) lofty personality rose above the clamor of selfish ambition. . . . So rises the shining dome of Mont Blanc above the clustering forests and roaring streams."

"But supreme over it all was the eloquence of Phillips, as, over the harmonious tumult of a vast orchestra, one clear voice, like a lark high poised in heaven, steadily carries the melody."

(2) "As a man swindles a friend to support a prostitute who ruins him soul and body, so the slave-power broke its faith with the free states to cherish an institution which has been its physical and moral destruction."

³⁹ The Good Fight. Vol. I, p. 54.

⁴⁰ The Public Duty of Educated Men. Vol. I, p. 272.

"If the city of New York in February, 1861, had voted upon its acceptance, it would have been adopted. She would have bolted it horns and all as a boa-constrictor swallows an ox."

"Like an untamable eagle he (Robert Burns) dashed against the bars he could not break, and his life was a restless, stormy alternation of low and lofty moods, or pure and exalted feeling, or mad revel and impotent regret."

"Today, in the full sunlight of constitutional personal liberty, these angry debates seem like the strange specters of a cloudy night."

There are two things achieved by these figures: first, the process of literal explanation is shortened; the picture is made concrete and instantly recognizable. Second, if there is any doubt of the delicate and extreme sensitiveness and aesthetic judgment, all fears may be allayed.

"Of the position of the simile, as whatever qualifies should precede whatever is qualified, force will generally be gained by placing the simile before the object to which it is applied."³¹ The effect of this sequence is observed in the above quotations and is seldom violated.

The use of figurative language in Curtis, then, shows that the orator strove to present his subject with great clearness and force, and consequently depended on the shorter and stronger form of the metaphor and metonymy; but that he was not insensitive to the force and beauty of the simile is made apparent also by the above.

6. *Arrangement of Minor Images*

"Passing on to a more complex application of the doctrine with which we set out, it must now be remarked that not only in the structure of sentences and the use of figurative speech may an economy of the recipient's mental energy be assigned as the cause of force; but that in the choice and arrangement of the minor images, out of which some large thought is to be built up, we may trace the same condition to effect. To select from the sentiment, scene, or event described, those typical elements which carry many others along with them; and so by saying a few things but suggesting many to abridge the description; is the secret of producing a vivid impression."³²

In illustrating the operation of this principle, Spencer quotes from Tennyson's "Mariana." But is not the aim of the orator also that of conveying the greatest of thoughts by the smallest quantity of words? He is perhaps more obligated by the operation of this law than the essayist or novelist, for he is placed under a time

³¹ Spencer, p. 29.

³² Spencer, p. 34.

limit and must effect a greater condensation of material and illustration than the writer who is released from these bonds of quantity. It is for this reason that we commend the objective speaker and the concrete oration. A single actuality may suffice for a page of explanation or analysis.

What observance of this necessary law does Curtis make? The orations of the third volume are long, but they are not encyclopedic as are the interminable accounts of Everett. Their biographical method is "ethical." The early years of Curtis' life were a paradise of leisure and his home a palace of comfort and literary opportunity. The hours from nine to four-thirty were spent in reading, and he read with an acquiring mind. His mind became a storehouse of history and biographical fact; and in the later years when he prepared his lectures on his literary idols and retold the story of American independence, he was fully able to select from the broad background of his information those few specific things that conveyed the atmosphere of the whole scene or that portrayed the whole character of the man. "A letter, a book, a battle. This is the story of Phillip Sidney." Three instances—and the graceful English courtier steps from the obscure pages of history and romance and is our companion. Wendell Phillips, "riding the whirlwind undismayed . . . recalling Boston to herself, and rebuking the high officer of Massachusetts," becomes incarnate eloquence and the Shakespeare of oratory. In eleven paragraphs the opening battle of the Revolution, a conflict which saved civil liberty in two hemispheres, passes clearly and swiftly before our eyes. One quotation from Mr. Swartwout, and the shameful, despotic, corrupt system of political spoils stands exposed and condemned. In eight brief paragraphs the sublime scholarship of John Milton is epitomized, and American scholarship given its best precept and example. Curtis was interested not in card-cataloguing personality, but in observing human activity. As he said to the students of Wesleyan university in speaking of Milton, "Technical scholarship begins in a dictionary and ends in a grammar. The sublime scholarship of Johh Milton began in literature and ended in life." Curtis was interested in life and in the motives of action as they contributed to the morale of society. His kindly satire and keen but gentle moralizing are the underlying bases of his essays and lectures.

	Civil Service Reform	Party and Patronage	Higher Education for Women	The Public Duty of America to San Scholastic to Politics	The Leadership of Educated Men	The Duties of America to San Scholastic to Politics	The Centennial Education of Educated Men	The Celebration of the Concord Fights	Wendell Phillips	Poeticallity	The Good Fight
Metaphor	14	46	18	25	22	47	33	11	30	33	
Metonymy	5	8	21	8	12	17	23	2	12	23	
Simile	1	11	6	4	8	7	2	7	6	2	
Antithesis	1	1	7	5	13	4	1	2	4		
Comparison	3	8	3	4	.....	.....	7	6	5		
Apostrophe	2	4	5	3	6	8	7	2	2	2	
Personification	25	7	20	17	27	20	35	25	38	35	
Direct Question	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Second Person	1	1	12	12	12	.....	.....	.....	.....	.....
Direct Quotation	23	22	19	9	9	17	25	13	15	24	
Specific Instance	15	38	36	29	29	74	38	29	31	35	
Climax	5	5	16	11	11	13	10	5	8	10	
Exclamation	.....	.....	4	1	.....	2	16	3	8	16	
Literary Allusion	7	7	16	5	5	5	.....	5	2	2	
Historical Allusion	1	10	9	2	2	3	.....	14	1	1	
Bible Reference	.....	.....	1	2	4	.....	4	6	2	2	
Analogy	11	22	7	13	6	2	16	4	5	4	
Epigram	.....	.....	5	4	4	1	3	.....	2	3	
Anecdote	2	1	1	3	1	0	.....	1	1	1	
Foreign Phrase	2	1	1	1	1	1	5	5	1	1	

The foregoing may stand for a brief analysis of some of the elements of Curtis' oratory; but as stated in the first paragraph of this article, eloquence cannot be confined by the bounds of conventional definition. The secret of genius and eloquence is the secret of "the rose's sweetness, of the bird's ecstasy, of the sunset's glory." To Curtis, Buffon's definition proved adequate: "Style is the Man." To better understand the man, therefore, his benevolence, his appreciation of letters and life, his yearning for the ideal in business and politics, his boundless sympathy for all those things that were right, noble and pure, is the compensation for him who would study his letters and orations. Unless the task of the analyst be tinged by the color of human interest, his laboratory is a whitened sepulcher and his material dead men's bones. Altho one cannot claim every virtue for the oratory of Curtis he cannot fail to appreciate the man's trenchant eloquence which has its source in the dynamic personality of the orator. Curtis liked to read Sidney's "Arcadia." The name of Sidney's "Arcadia" he said is "aromatic in the imagination. . . . Under its quaint and courtly conceit, its tone is so pure and lofty, its courtesy and appreciation of women so hearty and honourable; it has so fine a moral atmosphere, such noble thoughts, such stately and beautiful descriptions, that to read it is like conversing with a hero." His own words might fitly apply to what he himself wrote and spoke; for the student of George William Curtis must feel the companionship of a great personality, touched by the refining grace of the gentleman scholar, and be inspired by the nobility of pure ideals and high endeavor.

PERSUASION: PRINCIPLES AND METHOD¹ ANALYSIS

CHARLES H. WOOLBERT
University of Illinois

The Speaker's Search for Necessary Information

THE preceding paper² in this series set forth the following representations: (1) All verbal communication, by speech or writing, aims at a single type of result; (2) this result in all cases is a matter of acceptance; (3) Acceptance involves propositions, from which one principal proposition can be derived and others can be ordered in logical relation; (4) Acceptance is itself an action which is inextricably bound up with the "emotional" nature of the one acting; so that (5) in every act alike of perception, understanding, belief, conviction, doing, performing, there are present in the propositions involved the two factors of (a) logical relevancy and (b) "emotional" congruity.

Thus the method of Persuasion is a matter of handling propositions; of so selecting and marshalling them as to secure the action desired. The process begins with the wish of one man to influence others, with a purpose to achieve from them some kind of result. Accordingly Persuasion can be defined as the attempt to do something to other people by the use of propositions written or spoken. Such an encounter between two parties involves, as has been pointed out, three variable factors; the speaker, the hearer, and the propositions. Because of their variableness these all require careful and accurate inspection; each can assume multifarious characters, and these characters must be distinctly differentiated. To ascertain, for purposes of securing a desired result from a specified audience, what characters are involved in the situation and what propositions are of use to it, is all a matter of Analysis.

So it is evident that one of the bases for *major division* in the method of Persuasion is *Analysis*; analysis of (1) the Speaker; his purpose and his intentions; of (2) the Hearers and Readers; the peculiarities and idiosyncrasies of their acting nature; and (3) of the Propositions available; their logical coherency, together with

¹ The second of a series of three papers under this general title.

² THE QUARTERLY JOURNAL OF SPEECH EDUCATION; V, No. 1, January, 1919; pp. 12-25.

their acceptance value to the Hearers. In other language, the initial steps in the process of Persuasion are (1) to find and then to state accurately the Action the Speaker desires, (2) to discover and evaluate the action grooves of the Hearers in relation to this action, and (3) to find and test Propositions in their relation to such action grooves and to such an action.

Analysis as such, it must be observed, is solely for the benefit of the speaker himself. There is no reason why he must expose his findings to the inspection of his audience. His analysis is to him a chart, a sign-posted road, a beacon, a schedule; it is the means whereby he can find the track and stay on it. Without proper analysis he lacks assurance that he knows where he is going, that he knows how to get there, or that he knows when he has arrived. Analysis thus serves its best function by economizing time and effort, insuring also directness of aim and power of penetration. When properly done it avoids waste, it brings the attack to bear at the point where attacking is best, it provides a basis for inspection and criticism both by others and by oneself, it offers truly the most effective basis for honesty and integrity of purpose, it points the surest way to make certain of one's continued good reputation and prestige. Without it no man can produce work that will endure. In Persuasion it is hardly possible to give too much thought and attention to the problem of Analysis.

I. ANALYSIS OF SPEAKER

The Action, the Demand, and the Dominant Proposition

If the Speaker's contribution lies in furnishing the purpose, the desire for a certain result, then obviously a speaker, in analysing himself as one of the factors of the speech, focuses his attention on this purpose, this result. To guide a man who talks, not "because he has something to say, but because he has to say something," there is obviously no rule, nor for the one who shirks the responsibility of devising something clear-cut and definite from his audience, nor either for the one who refuses to make a plan for getting what he wants. What a host of speeches go wrong or fizzle into nothing simply because the speaker has faultily or negligently found out for himself what he wants people to do! All of us have heard pulpit and lyceum "efforts" tremendous enough to drive Babylon from its sins or to send all Europe off on a crusade; but we present have not been conscious of any such sinfulness nor has there been a crusade on which to go. Or again we have been on

hand when a great need for action weighed down upon us, and then have been stifled by an appeal that got no further than asking us that we think the speaker very learned or witty or handsome or gifted with many graces.

STEP 1. CHOOSING THE ACTION

So a speaker's first task in Analysis is to differentiate carefully just what action he wants. Study will disclose for him fine discriminations that can be made in actions to be drawn from audiences. To get tacit acceptance only, let him have in mind only that; to induce another man to change his mode of living, he must make that solely the aim of his speech; to make him pay money, to vote, to be diligent in business, to serve his church or party, he has to keep his eye to that chosen purpose only. It is a waste of time to ask men to do what is impossible or what is out of the question or already done or not worth doing. At a political rally men cannot put their votes into the ballot box; but they can be lined up with the party and made to favor the party's candidate. Elderly pew-holders are not likely to be induced to go to the foreign field; but their interest in missions can be awakened, and they can be induced to subscribe or give money. A middle-class congregation cannot with profit be harangued Sunday after Sunday on the subject of sin and repentance, but it can be enlightened as to ethical values. Invariably it pays a speaker to inquire, Just what can I reasonably ask this particular audience to do? What response can I look for as they sit there in their seats? Being wise he will select the precise action he believes possible for that specific gathering. An action fitly chosen offers a start toward success; an action chosen unwisely makes failure certain.

Beecher at Liverpool demanded, "Cease your support of the South"; Bryan at Chicago said, "Let West and South accept bimetallism and so challenge the East"; Antony over Caesar's body demanded, "Turn against Brutus and Cassius"; the college debater asks, "Regard our case as superior to that of our opponents"; the lawyer demands, "Favor my client"; the lecturer, "Accept my doctrine and profit thereby"; the salesman, "Buy our goods."

STEP 2. STATING THE ACTION IN TERMS OF A DEMAND

The speaker is always an asker, a seeker; he desires, requests, calls for, demands. The most comprehensive of these terms is the last—*demands*. So when he has chosen his action and fixed his eye on his audience he always is ready to make a demand. Hence

the second step in his analysis of his intentions is to phrase his desire into an imperative sentence which reveals a demand growing straight from the action sought. To secure a vote, frame a demand for it, as, Vote for our candidate. To induce a clear comprehension of a given principle or doctrine, ask, Understand this doctrine of inherited traits, or group theory, or what not.

The demand should be stated as precisely as possible. There are speakers who can profit by the counsel, "Provide yourself with an aim"; but the advice, "Get the most specific aim possible," is proper to every possible speaker. One's aim is always conditioned by the Occasion;⁸ in that what can be had at one time for the asking cannot at another time be got at any price. To one audience a simple request brings action, to another no such action is possible without a most elaborate and insistent discourse. What is more, actions which superficially seem the same may prove to be vastly different. There is a definite and significant difference between these two demands for action, "Join the labor union," and "Sympathize with the union man." Yet distinctions like this are often so poorly drawn that men who have neither the need nor the opportunity to join a union are shown the advantages of joining, while men who could and might join if asked are requested only to sympathize.

One can speak on government ownership, and much is to be said; but before speaking on it one will do well to decide just what concerning government ownership needs doing and can be done. Note what close and vital differentiations concerning this subject can be made: (1) Accept my theory of government ownership. (2) Take it upon yourself to further the cause. (3) Ally yourself with the government ownership party. (4) Vote for X, who pledges himself to the principle. (5) Urge others to understand the principle involved. (6) Pass a resolution at once favoring action in this particular. (7) Go away prepared to study the matter more carefully. (8) Organize a class for further study of the issue. (9) Be prepared to discuss this matter at any and all times. Only a few, these, of the great number of actions that can be demanded under this general topic, yet success or failure in winning men can hang on accuracy of discrimination at this very point of the analysis. Each of these demands calls for an entirely different speech; so if

⁸ V, *op. cit.*, *supra*, p. 22.

the wrong purpose be chosen and a beside-the-mark demand made, the wrong speech will be given and failure must result.

All possible demands for activity can be generalized into a few well-recognized classes: Observe, Perceive clearly, Think this over, Accept this doctrine, Renew your faith, Strengthen your determination, Change your mind, Reverse your attitude, Prepare yourself for future action, Ally yourself, Take an active part, Subscribe, Join, Buy, Pay, Vote, Go, Give, Give all, Die if need be.

STEP 3. STATING THE DOMINANT PROPOSITION

A Demand Properly Stated Furnishes One Dominant Proposition. So much for the speaker's purpose and his search for it. But the mere statement of a purpose is no way to get votes or sell goods. Something more is needed, something to bridge the gap between the speaker and the hearer. This we get by adhering to the statement that what moves men to act as a result of speech is propositions, accepted as true.⁴ So that the next step in analysis is to find a proposition which, if accepted as true, brings the action the speaker desires. *This proposition always derives straight from the speaker's desire, his demand, his purpose.* In the demand, Accept my theory of a lasting peace, lies a proposition which when accepted as true leaves the hearer in the condition of having acted as the speaker wants him to. The same is true of a demand like, Buy our goods, or, Vote for our candidate. Take now the first of these and turn it into propositional form: This theory of a lasting peace is the only one that fits the known facts, or, If you accept this theory you will be able most satisfactorily to meet your ethical and social problems. From the second we should get; These goods are the best in the market for the money, or, You will get the greatest satisfaction possible from these goods. From the third could be drawn: By voting for our candidate you vote for the best man for the office, or, A vote for our candidate will increase your prosperity.

In each of these cases acceptance of the proposition would be equivalent to the action, provided the speech is addressed to the right audience. That matter will be taken up later under the Analysis of the Hearer, and under Synthesis. The main point to note is that every desired action, together with the demand implied in selecting it for use upon one's audience, can be stated in a proposition, which, if accepted as true, brings the action. When the

⁴ V, *op. cit., supra*, p. 19.

proposition is rightly worded to fit the peculiarities of the audience's acting nature, the acceptance of it in its essential implications and consequences is *the action sought*. When one wants an audience to subscribe for foreign missions, and then gets them to accept the proposition, This congregation should subscribe five hundred dollars today to foreign missions, one has secured the action sought for. Here is purpose, demand, dominant proposition, which when turned into truth will yield the desired action. To secure a vote on a new policy in a college faculty, ask for the acceptance of the proposition, This policy (as described) merits the approval of this body, and the action is won.

Accordingly, the third step in Analysis is to translate the speaker's wish into the form of a dominant proposition. By doing this a bridge is built between the desire which starts the encounter, a psychological thing, and the proposition from which the speech is derived, a thing of logic. In every such proposition are two obvious sets of implications: one "logical," the other "emotional"; one dealing with openly-reasoned logical connections, the other dealing with connections made under cover. The former has to do with unbiased socially-evaluated inferences and implications; the other deals with such personal and hidden inferences⁸ and implications as are involved in such words as "should," "to your advantage," "your standing in the community," "your relation to your fellow-scientists," etc. In other words within every proposition are certain implications that are highly impersonal, and other implications that are highly personal. Consequently, in the process of securing acceptance of this proposition, so securing the action desired, there is always need both for the use of inference made in the open and for inference made under cover. In conventional language, the developing of any and all propositions for any purpose whatever is a matter both of "intellectual" processes and processes "emotional."

II. ANALYSIS OF HEARER

A Classification of Actions and Action Tendencies

Analysis of the audience, whether as hearer or reader, brings us face to face with a study of human nature, springs of action, a thing called by a whole cluster of different names; motives, instincts, habits, interests, attitudes, tendencies, sets, determinations, wishes, habitual reactions, and sources of attention.

⁸V, QUARTERLY JOURNAL OF SPEECH EDUCATION, "The Place of Logic in a System of Persuasion," IV, No. 1, pp. 19-39.

To study Persuasion intensively is to study human nature minutely. Without a guide to men's action probabilities, without appreciating and understanding their action grooves, a speaker or writer works in a vacuum and so has no possible basis for insuring success. Hence the closer we can come in this statement of theory to an adequate description of human actions, their sources and directions, the more adequately are we setting forth the method of Persuasion. More than half of success in winning men is in understanding how they work.

Thus this discussion of theory and method must present some systematic way of classifying and relating the myriads of actions men can be induced to perform. First it is obvious that to be useful a classification of actions must rest on the deepest foundations possible. This means that they should be on a base as deep at least as the biological and the physiological.

STEP 4. ESTIMATE THE BALANCE OF BIOLOGICAL NEEDS
OF MEN AS INDIVIDUALS

A. *Stimulation as a Basis for Classification.* Speaking physiologically all action is the result of stimulations; when a sense organ is stimulated, the stimulation is conducted through a nerve, and it comes to fruition by contracting or moving a muscle. So the chances are that by carefully inspecting the phenomenon of stimulation we shall find in it a basis for the classification of actions. A step higher, in the biological aspects of action, we see man an organism struggling to survive in a universe that threatens continually to swallow him up; survival is his problem. On the basis of survival necessities physiological stimulation makes its first division in two; (a) stimulations from the man's own body, providing the machinery for continued existence for himself and the race, and (b) stimulations from the world outside, providing him with the means for mastering this world for his survival on advantageous terms. Here we have a basis of differentiation worthy of serving as a major division.

1. *Inner Stimulators.* Actions stimulated from within also divide into two; they are commonly known as the "hunger," appetites for food and reproduction. These hungers are most important in all human action. Their presence means, for one thing, that man is never able to escape stimulation; he may shut his eyes and his ears, reduce pressure sensation to a positive minimum, stand perfectly still, avoid smells, tastes, or any other outside

kind of stimulation, and still be driven to action by powerful stimulators. The sources of these stimulations are the stomach, the lungs, and the sex organs. These, by their never-ceasing cycle of filling and emptying, emptying and filling, keep up stimulation that is practically incessant. Take the action of the stomach as typical. Within the stomach are sense organs which when stimulated set in motion many muscle systems of the body. These, known as organs of *deficit* stimulation, perform their function when a certain something is lacking, food; when the something is present their function is lessened in power. The muscles they stimulate are widely spread over the whole body; as a consequence when one is hungry one feels a general restlessness. Under this restlessness lower animals start moving about, begin to wander, and wander more and more until that happy moment when their alert nostrils sniff the kind of food they find acceptable, and then they go and get it. Man, being able to introspect his hunger, goes to his food a bit more directly, but accompanied by the same general organic restlessness. Likewise with the need for drink; also for breath; in either case general organic movement is set up, a restlessness arises and continues until the drink or the breath is found. To see this on its simplest terms, observe the total bodily movement of one trying to get his breath. This will suggest how deeply bedded and positively inescapable are all activities that have to do with the taking in of food.

The other self-contained source of stimulation pertains to all the surprisingly numerous activities having to do with the reproductive function. Here the stimulus is of the order known as *repletion*. Certain containers, being over-charged, set off stimulations, which, as in the case of stomach hunger, set off a general restlessness, which continues either overtly or deeply hidden until some means is found of relieving the congestion. This, being entirely inside the body, cannot possibly be ignored any more than the need for air, food, and drink. So important is it that whole systems of psychology have been promulgated assuming that sex stimulation is at the bottom of all human activity, including everything in the way of desires, actions, attitudes, and thoughts. This view is clearly extreme, though it is only fair to say that probably the great majority of people give to sex matters too little weight. The very inseparableness of the food function from that of sex shows how vitally is reproduction interwoven with daily living; for one of the

sure effects of eating is a filling of the reproduction vesicles; and the surest bodily result of emptying the reproduction vesicles is a keen hunger for food. Thus the two form a never-resting cycle, always furnishing the organism with inescapable and intense stimulations toward action.

2. *Outer Stimulators.* Source the second of stimulations is the outside world, the world in which we move, live, and have about half our being. Here once more we find a division into two kinds: and determined again by biological—survival—needs; the activities of *outreaching* and the activities of *withdrawal*. Every stimulus that affects us at all makes us either reach out for more of it or withdraw for less. When a stimulus strikes the eye, the ear, skin, tongue, nostrils, joint, or muscle, we either try for more of it or ignore it and so seek for less. If the stimulation produces an act that we like, we go for more; if not, we find a way of getting less. Thus all contacts with the outside world that really serve to control us produce either a reaching out or a drawing back. Hence this division also is worthy of a major place in our statement of theory.

These two types bear names much more common in daily speech; the *outreaching* is what we commonly denominate constructiveness, love of activity, creativeness, doing something to things, investigating, curiosity, reasoning, learning, establishing all works of thought, imagination, and fancy. The *withdrawning* tendencies sum up more easily under one name, self-protection; including thus all activities that lead us to get out of harm's way, to seek shelter, to avoid the painful and hurtful, to escape trouble of all kinds, and to protect ourselves for the present and the future. Like the self-contained sources of stimulation, these are, in some degree, always present with us; for at no time are we quite free from contact with the outside world, and something therein is likely at any time to induce us to reach for more or to draw back for less.

These four general types of action may be given common and well-known names: Acquisitiveness, Sensual Gratification, Constructiveness, and Self-Protection. No method of Persuasion would be worth much that did not demark these types and take full account of them.

STEP 5. STUDY THE EFFECTS OF SOCIAL CONTACT ON YOUR GIVEN HEARERS

B. *Social Relations as Basis for Classification.* But man is much more than a biological animal; analysis on this basis only

would not yield much success in Persuasion. Man is social; and tremendous implications grow from this circumstance, especially for analysis in Persuasion. Observation and study of a hearer must always reckon on his two-fold nature, whether he is acting as an individual struggling to survive freed from concern as to what others think and do, or whether he acts as a member of a social group greatly concerned as to how his actions fit in with those of others. Sharp lines of demarcation here are clearly impossible; but for purposes of analysis the speaker cannot afford ever to ignore the different attitudes men feel when they think they are not watched and when they know they are observed of observers. This division is especially significant to speakers and writers; conduct that men call good enough in their private selves is vastly different from what they tolerate as members of an audience or a reading public. While no man ever can possibly escape domination by his bodily needs and the material world, still he can no less escape joint domination by the exactions made by environing society.

A man who is at bottom a robber may in a churchful be the most pious man present; another man who is essentially peace-loving may in a packed crowd be the one to start the hunt for a rope and a lamp-post. Many a person piggish by nature will climb any bar to give the largest subscription in a public gathering; while other men who are desirous of helping and giving when not in the public eye will refuse to give if their alms are to be paraded before men. Speakers and writers can under no circumstances afford to ignore this difference in behavior; for no man can possibly be the same in the company of others as he is by himself alone. Here, in the difference between actions socially conditioned and those confined to survival needs, we have most palpably for the method of Persuasion a distinction of a major nature.

So, then, in analysing the audience or the individual hearer differentiation must be made without fail on three counts: (1) the workings of the inner stimulators, the hungers, (2) the workings of the outer stimulators, the effects of contact with the world around us, and (3) the effect upon these of the presence or absence of other people and the influence by them exerted.

What name these are called by is secondary. They have been called instincts, impulses, motives, interests; they are at the bottom of "the emotions," and they are cited as the bases of character. A

better type of name for them, of more recent origin, is that employed in the terms trend, tendency, attitude, disposition, set; better in that they point to the thing fundamental in the issue, *the action*. Strictly there is no such thing as an instinct, a motive, an interest; these are merely convenient terms for classifying actions; what we find is certain types of action which fall into certain psychological categories. These categories are most useful when they are based on biological needs, of which, as pointed out, there are four; the need for getting sustenance, the need for participating in the reproductive program, the need for activity to get more of the world and so to grow, and the need to escape dangers. Add to these the needs forced upon man by living with others who are seeking the same things he seeks, and we get our basis for classification; yet it is a classification, not of abstractions like motives, instincts, etc., but of concrete, definite, verifiable actions. This is highly important to the method of Persuasion; for, as has been pointed out above, under the head of analysis of the hearer, every attempt at persuasion aims to secure an action, and no two situations being the same, no two actions sought are quite alike.

Activities Socially Conditioned. Social activities are more difficult to classify; they are enormously numerous and they intertwine the fundamental animal needs in almost hopeless intricacy. Probably the most valuable way to arrange social activities is by relating them, not to some one animal need, but to all four of these needs. Thus it is obvious that an action that grows out of all four is pretty likely to be easily touched off. Several types of such activities are readily observable. Actions dealing with *religion* have roots in all four primary animal needs; so also actions that pertain to *gregariousness* in its many manifestations; *fighting* actions go back to needs for food, sex matters, freedom of activity, and protection; *patriotism* is easily all-inclusive; while the cultivation of the *arts and sciences* has roots in all the fundamental human necessities. All of these arise from the need of food, the choosing of a mate and finding family security, freedom to work one's chosen work, and protection from danger and discomfort. Thus we can set down as paramount in Analysis of the audience or the reading public the following types of activity: Religious, Patriotic, Pugnacious, Gregarious, Scientific, and Artistic. When a speaker or writer purposes to secure any one of these kinds of actions, he finds his subjects well set in his direction at the start.

Next in ease of achievement are actions that touch on three or two of the fundamental needs. In this wise we obtain the following powerfully-set lines of activities: Morality, Altruism, Education, Social Rivalry, Invention, Business Rivalry, Self-Exaltation, Recreation and Sports. Less significant, yet important, are those touching in the main, one need only: Fashion, Adherence to Courtship and Marriage Conventions, Table and Parlor Etiquette, Public Conduct, Sanitation, Social Purity, Travel.

One other most significant basis of difference must not be overlooked; that between actions learned in babyhood and those learned after conceptual life begins. It is perfectly safe to assume that any audience, or any man, when facing a balanced crisis, will settle the issue by a reversion to the reactions of babyhood. Hence the power of the appeal on the basis of Mother, Home, and Heaven; always powerful, even ridiculously so with some audiences, never really to be ignored, and, truth be said, tremendously valuable as civilization is now made up. Actions performed habitually in the plastic days of babyhood always dominate in a crisis, at a crux, when the issue is in doubt and an answer must be forthcoming. Hence the power of the mother's training, the grip of home life, and the pull of early religious, social, and literary training. Know a man's babyhood and you have the means of making him your slave!

STEP 6. STUDY THE GROUP AS AUDIENCE

The Audience as a Specially Significant Type of Social Group. One kind of social group is of peculiar and special concern to the method of Persuasion, the audience. No estimate of men's dispositions toward action would be worth much that failed to take account of the different ways men act when alone and when they are in the actual presence of others. There is a peculiar and distinct audience consciousness and deportment that cannot safely be left out of account. Not so general a thing as the difference between the individual man and the same man in a social group, it is something much more specific and distinct.

Several considerations are to be taken into account in analysing the action probabilities of men in audiences:

(1) *General Disposition.* Matters of community ideals, degree of development of the community or group in civic morality, political sagacity, religious feeling, social consciousness—all these must be carefully studied and analysed.

(2) *Group Set.* In addition to the standards, tastes, and general intelligence of the community as a whole, account must be taken of the attitudes and peculiarities of the particular group in hand. A labor union gathering is different from a meeting of sunday-school workers, an assembly of teachers different from one of business men.

(3) *Special Sets and Dispositions.* In almost every gathering there are currents peculiar to the events of the day or the days preceding. Recency in occurrence is very important in determining sets and attitudes; good analysis must find out what these are and evaluate them. A recent tragedy, a scandal, a political struggle, tension between capital and labor, a fight on a moral issue—all these must be accounted for in a speaker's analysis of his audience.

(4) *Crowding, Closeness of Contact.* The physical conditions under which people gather together make a deal of difference in their reactions. The crowded audience is likely to be either more conservative or more wild and uncontrolled, depending upon the drift of their activities. So when analyzing an audience, keep a special eye on people packed in tight; they are easy prey for the speaker.

(5) *Homogeneity of Interest.* The more intent on one purpose the crowd, the more can it be bent by the speaker who plays upon this purpose. Proper analysis accordingly must state in precise terms the basis of this homogeneity. More, it recognizes that homogeneity does not exist in all issues because present in one. Many an audience that comes up handsomely to one line of action, cannot on thousands of others be got together at all.

Sophistication. A significant circumstance that ought to be analysed carefully is the assembling habit of the people addressed. Are they trained listeners? Are they "audience broken?" Do they know what is expected of them in a public gathering? Any experienced speaker will tell that whereas a city crowd will go off on almost any kind of stimulation, clapping, shouting, roaring approval, even of things they do not really favor, a country crowd, a gathering of farmers, who go to meeting but seldom, will sit like so many sticks even in the presence of their loftiest ideals, their favorite jokes, and their pet fallacies. They simply are not educated as to how to receive a speaker. The same applies to various kinds of aristocrats, those who are above this vulgar applause or show of interest; "the saving remnant" of one kind or another; most particularly the rich and the academic.

(7) *Preliminary Tuning.* The way an audience is warmed up for listening is important. Ecclesiasticism knows this thoroughly well; study the various forms of opening ceremonies in use among various denominations and observe how carefully the audience is got ready for the discourse. In this circumstance careful analysis finds much on which to keep an eye. A bare hall without music or previous speakers, with rough seats or loose chairs, makes an immensely different situation from one with dim religious lights, storied windows, music, and an air of quiet and calm. Tuning is often difficult, and requires special study, a special analysis.*

The Crowd. A word is in order on what is so often called the "crowd spirit," "mob spirit," the "crowd mind." There is no such thing. Crowds, we say, do what individuals would never think of doing. They go wild, burn, stone, destroy, kill. Surely they do so; so do individuals. But, we are told, men in these crowds do things they never would possibly do except as governed by the "crowd mind." We had better not be too sure of this. How would it be to say of these men that they already were incipient murderers, thieves, and perpetrators of arson? This is much more likely. The anonymity of a crowd merely gives this kind of man a chance he never would dare take if he were where he could be clearly identified by himself. The only thing that can possibly be called crowdishness is merely the removal of certain restrictions that society imposes upon men and which, except under unusual and exciting circumstances, it keeps rigidly in place. What happens when a crowd goes off its head is simply that men come down to their individual, unsocialized selves; they behave just about as they would if they were on a desert island or wherever they felt sure they would not have to pay social penalties for their acts; say, as in a lawless mining camp. A riot or a lynching merely means that men have lost their fear of social disapproval; the crust of convention bursts, and out comes the man as he really is when he thinks no one is looking. Men in mobs do not so much "forget themselves" as they forget *others*, especially ignoring their fear of what these others can do to them. All this is enormously important to a clear analysis of intense public gatherings.

Characteristics of the Crowd when Closely Packed. There are certain reactions that can be counted on with assurance in a press

* For a more formal discussion of these conditions, see *The Psychological Review*; Vol. XXI, No. 4; June, 1916, pp. 37-54.

of men grown excited. When the contact is close, or the social bars pretty low, what we get are manifestations like these: (1) Crowds do not make careful discriminations; that is, they reason poorly; they are credulous, easy marks, swallowing everything, not differentiating bait from sinker. (2) They are about as moral as a man on a desert island or in a big strange city, or as a man who is reckless of what people think of him. (3) They are as poorly restrained and self-governed as one who has lost all touch with his fellows, an outcast, a renegade, a rebel, a psychopath, a moron.

Most audiences, however, are not crowdish; the individual still keeps his social coat on. The vast majority of us go out to meeting prepared to behave like perfect ladies and gentlemen; we try to outdo each other in polite and correct conduct. As a consequence it is safe to analyze the prospective audience to ascertain if it comes out with its good clothes and its good behavior on. If it does, then be sure it will respond, as a body, to only the highest and sweetest of sentiments. All of us when on display are wonderfully moral, helpful, virtuous, honest, clean-minded, deliberate, and foresighted. It is necessarily so; we could not live in communities and hold public meetings if we told each other just what we think and if we revealed our true selves. Were we not schooled to social restraints, life would be nothing but a continual Donneybrook fair of an existence; and that does not work.

Especially must the high motive be sought if men in the audience are to be asked to make any kind of public confession, a subscription, vote, or testimony. Per contra, if you ask for something that a man can do without being in any way discovered, like thinking, believing, accepting an opinion, making up his mind, then the social armor is much less binding; men under such conditions do very much what they think they can get away with. They are considerably in the position of the man being "button-holed" in a quiet corner, a process that always appeals to motives not considered sanitary in the light of publicity. To secure action that is not observable, one may make the appeal to motives *either* high or low and they will work; but for actions that are observable, appeal to only the highest and cleanest. The more homogeneous the company, the less hypocrisy present; a mixed crowd is afraid of itself and keeps its guard up, at least until it gets on better terms with itself.

Analysis of Hearers can be made pretty safely according to this general formula: If you are appealing to men as units, with social restraint pushed into the background, do not forget that each is a biological animal keenly eager to live on the best terms possible; that every man is compelled to be selfish to a very large degree, for a biological being loses his survival ticket if he forgets to be selfish enough to keep himself alive. But this same biological specimen lives among other people; therefore he must be social, repressed, generous. It is not only a case of live, but one of let live too. No other arrangement works. So when appealing to men in groups, recognize their group responsibilities; appeal to their generosity, their helpfulness, their notions of cleanliness, their loyalty, their intelligence, their forward looking, their learning, their ambitions to be somebody and to do things among and for their fellows.

In an audience a man has a dual personality; he is always a Mr. Hyde and a Dr. Jekyll—Stevenson's symbolism is cosmic; he must be a fighting, even snarling, animal fully determined to live right now and to insure good living terms for the future; but he must also be a yielding, helpful, large-visioned member of the group. Analysis is never complete until it has studied him minutely on both counts.

III. ANALYSIS OF PROPOSITIONS

STEP 7. ANALYSE LOGICAL RELATIONS OF PROPOSITIONS

The Brief

The Brief as a Measure of Rational Coherence. The analysis of Propositions brings us to familiar ground where agreement is universal. No phase of rhetorical method is better known today or more highly approved than the standard method of weighing and evaluating propositions. I refer to the method of brief-making as devised and developed by Professor George Pierce Baker. This is one of the surest possessions of the method of Persuasion in use today. No text on argumentation, debating, or general rhetoric is complete that leaves out of account Professor Baker's principles and method. Accordingly there is no need in the present study to repeat or amplify a method so well known and so well adapted to its purpose. So the reader of this article will obligingly understand that for analysis of logical relevancy of propositions the method of briefing is incorporated *in toto* and is given its full and most important place in this system. Let no one conclude that because this

step in the process is given less than a page, whereas it needs a volume, that it is therefore looked upon as unimportant. Universally regarded, and rightly, as *the* most vital test of the thinking powers of a speaker, it is assuredly the most valuable subject of attention for young minds; nothing being more profitable to students than a study of how to be logically coherent and openly rational. This one paragraph, then, takes the place of a book.

The Brief as a Guide to Attitudes and Sets. But there is more to the brief than a study of applied reasoning. The brief is also a means of testing attitudes, of analysing biases, prejudices, individual dispositions and sets, and then of ascertaining how best to select facts to fit the peculiar natures of one's selected audience.

A résumé at this point would be profitable; The very first step in the process of Persuasion is for the speaker to select the action he desires; the second is for him to word this into a demand; then the third is to change this demand into a Proposition, one so impelling upon the given audience that, if accepted, it is equivalent to the action sought. But obviously this demand and Main Proposition cannot be safely chosen until the Hearer is carefully studied and analyzed. Suppose a speaker wants to get an audience to pass a resolution favoring the League of Nations. He first makes a tentative proposition that covers what he wants: viz., This audience ought to pass a resolution favoring the League of Nations. Then he analyses his audience and finds its distinguishing marks. Suppose it is a body of merchants. He now revises his Main Proposition to fit the merchants he is dealing with. He trims it to this; The League of Nations is needed to bring peace and to insure business stability. For other audiences he would choose different Main Propositions. As examples: for a gathering of labor men, It (the league) will insure peace, prosperity, and the safety of all men, especially labor; for a company of preachers, It will bring peace and a fuller realization of Christian brotherhood; for a well-mixed crowd, It will insure the blessings of liberty, prosperity, and peace throughout the whole world. The more select the audience the more specific the appeal; the more general the audience the more general the appeal must be. Yet it is right to remember that all audiences are partly cosmic and partly merely selfish; the difference in these cases being, then, one of emphasis only.

Suppose now the Main Proposition is suitably worded. If it is, then it contains other propositions therein implied. Among

these will be a few that touch off alert tendencies in the selected hearers, and countless others that could touch off only tendencies that in these people are asleep. For the gathering of merchants these galvanized propositions would be; The League will stabilize your business; It will expand our national trade; It will help solve labor problems; It will prevent Bolshevism; It will make our country dominant in the world's markets; It will insure a lasting peace. For the labor group the workable propositions would probably be; The League will prevent war; It will reduce militarism; It will improve and stabilize wages and labor conditions; It will raise the status of the laboring man the world over; It will insure the blessings of a universal and lasting peace. For a thoroughly mixed crowd the highly-charged propositions would be; The League will make a great war improbable if not impossible; It will improve the conditions of capital and labor; It will help solve worldwide social problems; It will help this country work out a great civilizing destiny; It will make our ideals dominant throughout the world; It will multiply industry, trade, prosperity, happiness, and brotherhood throughout the world for all time.

Every student of brief-making can see here the main topics for a brief. But obviously apparent also is a selective use of propositions on an "emotional" basis. It is worth noting that most briefs are devised for purposes of college debating. The hearers there are three supposedly impartial judges. They are always to be addressed in their most cosmic logical aloofness from matters biased or personal. Hence college debate briefs limit themselves for headings only to broadly socialized propositions that touch off merely one's most universal and eternal group reactions. That is why college debating is by no means a sure preparation for winning trials, capturing voters, saving souls, or selling goods; it is too cosmic, not enough personal. If the contentions of this paper are valid, the college-debate type of brief is not ideal for practical purposes with plain men of decidedly narrow personal ambitions and wishes. *A brief to be effective must have as main points such propositions as touch off—if accepted as true—highly charged tendencies in the chosen hearers.*

This is the sole adverse criticism to be offered against the method of briefing as now taught in current texts, they leave the impression that the process is "purely intellectual." It positively is not. The work of superordination, coördination, and subordina-

tion of propositions is a process of the intellectual type; but the work of choosing headings or main points, is clearly and inescapably a matter of fitting facts to personal, biased, "emotional" sets or dispositions.

Thus analysis by the brief conforms to the necessity for bringing both "intellectual" and "emotional" considerations under inspection and analysis. When rightly conceived it gives us a true picture of "woof and warp"; for both must be always present. Rightly conceived the brief tells the speaker how well his facts can be linked up openly with the alert action systems of his hearers; it shows how the propositions which the speaker regards as true can be brought to bear upon the hearer's sub-conscious peculiarities, his sets, desires, ambitions, and wishes. By no means can it properly be conceived as made in a world apart from mortal men for use in a purposeless, prejudice-free vacuum. It conforms beautifully, as now used, to the needs of the theory here advanced, in that it provides adequately for both the analysis of strict logic and of the lesser logicality of hidden wishes and impulses.

Summary. The main points of the paper are: (1) Analysis, to be complete, must reveal the Speaker's purpose, the action he desires to win, and must transfer this logically to a proposition, which if accepted as true, is equivalent to the action sought; (2) it must reveal the action possibilities and probabilities of the Hearer as individual, as member of social groups, as participant in a specific audience, and as member of the world's society; (3) that it must draw from the Main Proposition subsidiary propositions which touch off, if accepted, dominant action tendencies peculiar to the situation, so furnishing the main heads for a brief; and (4) it must then superordinate, coördinate, and subordinate available facts according to logical coherency, i.e., by means of the standard methods of briefing. If these steps are done with broad knowledge and keen sagacity, the Speaker is then ready to begin constructing his discourse, assured in the possession of the best available facts rightly aimed at the heart of the human natures of his audience.

The third paper in this series will take up the problems of putting material together and expressing it in words to get the maximum of driving and penetrating power. It will outline the task of capitalizing the stock of information yielded by the labors of Analysis.

THE THEATER AS AN EDUCATIONAL INSTITUTION

BEATRICE HUMISTON
Portage (Wia.) High School

THE number of attacks against the American theater at the present time would seem to indicate glaring faults in our theatrical system. Practically every book, every article, every lecture on the American theater decries it as a failure. Generally speaking, the charge is that the American theater, steeped in commercialism as it is, does not fulfil its highest duty to society. The conditions and limitations which commercialism has imposed upon our theater are many and far-reaching.

"The first application of the commercial system was an indication of progress, a benefit to the actor and to the production in general. It was organized as a means of successfully supporting the drama. It raised the author and the player from penury, and raised the theater to a plane of a self-respecting profession.¹ "Competitive business among theatrical companies ought to be a stimulating thing. The trouble with the commercialized theater of today is that instead of supporting the drama, it has required the drama to support the system. Managers discovered that what had been a precarious trade of half-vagabondish players could, under organization, be magnified to a tremendous business of purveying entertainment to the appetites of newly awakened millions."² As a result of this discovery, the American theatrical system has gone over entirely to "big business." Thirty years ago the great theatrical syndicate raised its portentous head in this country. Before that time the large cities scattered in different sections of the country, St. Louis, for instance, San Francisco, and Indianapolis, had their own independent producing theaters, which rivalled the things seen in New York. This independent competition was stifled by an appalling theatrical monopoly which started in New York, as a shrewdly organized booking company, to distribute touring companies throughout the cities of the United States. This action placed the entire control of our theater system in the hands of less than twenty men, a few New York producing managers whose aims determined and still determine largely what shall pass

¹ Dickinson, Thomas, *The Case of the American Drama*, p. 94.

² *Ibid.*

as dramatic art in all centers throughout the country where people gather for illusionment.³ As Sheldon Cheney puts it, "Unless these managers see fit to feed favored theaters with plays bearing the Broadway stamp of approval the whole country becomes a dramatic waste."⁴ So centralized and concentrated has the control of the theater become in the hands of a few producers that the theater monopoly has been able to fill its own theaters all over the country at its own prices with warmed-over New York successes without fear of competition in any form. It has been able to set a uniform price for practically all its performances, cheap or expensive to produce, without regard for importance or worth.⁵ It has been able to keep the same show running season after season reaping profits of hundreds of thousands of dollars. Under the monopoly system the gambling aspect of the theater business has developed. So profitable has centralization of theatrical control been found, that the exploiters have now become unwilling to keep going a production which brings them a profit of less than ten percent. "A play which does not realize this profit is discarded as a failure. Four failures out of five, then, must be paid for by the overwhelming profits of a single fifth production. Those plays which might earn two hundred dollars per week are killed off, therefore, to make room for other plays, frequently less worthy, that may earn of a profit of two thousand per week. Big business demands that a play in order to earn the privilege of a continuance of its existence shall reap a profit of several hundred percent of the original investment. Any project which demands a profit of more than ten percent is not business, but gambling."⁶ "And the professional gambler," says Sheldon Cheney, "is the last person in the world to take a risk. So the Broadway producer, afraid above all else to play the game in a new way, repeats himself year in and year out, and New York spills to the four corners of the country an unending stream of musical comedies and revues, and crook plays and society farces."⁷ Thus the commercial theater has subordinated all considerations of the drama to purely mercenary motives. A good play has come to mean a "successful" play, and a "successful" play to mean a play that

³ Hopkins, Arthur, *How's Your Second Act?* p. 19.

⁴ Cheney, Sheldon, Editorial, *The Road Town Problem*. *Theater Arts Magazine*. December, 1917, p. 47.

⁵ Matthews, Brander, *What is the Matter with the Theater?* *Unpopular Review*. January, 1917, p. 56.

⁶ Hamilton, Clayton, *The Non-Commercial Drama*. *Bookman*, May 1915, p. 276.

⁷ Collier, John, *The Theater of Tomorrow*, Survey, Jan. 1, 1916, p. 385.

earns enormous profits. The results of the capitalizing of entertainment have been deep-seated both as to society and art, and no phase of dramatic presentation has been unaffected.⁸

It is well to ask ourselves what it is that we are expecting from the theater and are not receiving. How far ought the theater to be serviceable to civilization? What are the duties which we claim we have a right to demand from the theater?

This statement may serve as a thesis for the following discussion: The public has a right to demand of the theater, necessary and inevitable as it is, and powerful as are its possibilities for good or evil, a definite, conscious educational influence.

In the first place we can not do without the theater. As an amusement, a form of relaxation and relief, it is a necessity. It meets a great human need, satisfying natural curiosity, the craving for excitement and the love of excursions into the world of imagination;⁹ and allowing freedom from self-interest. The complexity of modern life, American life especially, taxes our supreme strength. For proper balance, for health of mind and body, we need relaxation. We need to let down and to let down often. America of all countries can not afford to neglect her institutions which provide relaxation. With the growth of the industrial classes and the growing tendency toward specialized labor, has come the danger of developing in our people a narrow precision and definiteness, an inclination to be over-practical, one-sided, and perhaps machine like. A great proportion of our population are office-workers and mechanics, the nature of whose work demands primarily concentrated attention to details. These men need, above all, a form of relief and relaxation which will open up new channels of expression, something to broaden their conceptions, something to free them from tenseness. Mr. Patrick in his book *The Psychology of Relaxation* says, "There must be large periods of relaxation from the high tension life of today. If they are not provided in the form of healthful and harmless sports there will be instability, fatigue, and social outbreaks."¹⁰

The frightful movie craze is a form of relief which our people as a nation have eagerly grasped in their desperate need for recreation, for some sort of change from the monotony and strain of the

⁸ Dickinson, Thomas, *The Case of the American Drama*, p. 94.

⁹ Curtis, Elnora Whitman, *The Dramatic Instinct in Education*, p. 27.

¹⁰ Patrick, G. T. W., *The Psychology of Relaxation*, p. 21.

work-a-day world. Now the drama is able to afford a complete relaxation. It provides an outlet for pent-up emotions, giving rise to laughter and tears; it provides a generous reaction after strain or intense concentration; it breaks down inhibitions; it allows of self-forgetfulness. Even when the emotions aroused are unpleasant, the effect is often in the nature of relief rather than of strain, since the person in the audience is not personally related to the action. The sympathy and interest are with the heroine or hero; the spectator's fear of the villain, is after all, only in behalf of these people in the story, and because the spectator at the play is not directly and personally concerned with the action, he can share completely the experiences of the players without self-restraint, or self-consciousness. And there is relaxation in getting outside oneself. The people need amusement as they need work and food and sleep to keep them sane and healthy. The theater as an effective form of amusement, then, is a social necessity which can not be ignored. The people created it, out of their necessity to satisfy their impulses, to indulge their leisure moments; they always will maintain it, even when it is unworthy, out of their necessity. And the joy of the theater as a human necessity is that it educates while it amuses. It establishes a constructive leisure.¹¹ For it is in a man's leisure moments, when the bars are down, or, we may say, when he is off his guard, that he is most easily influenced, that his impulses are obeyed, that actions are simulated, that impressions are made upon him. And the man at the theater does not know that he is being educated—therefore he does not resent it.¹² He just sits in the audience and takes in his education unknowingly, as easily as he breathes. The efficacy of the theater's power lies in its irresistibility. Little children have a passion for a "show." Newsboys stand in front of playhouses and beg to be taken in. Even with the feeble-minded, the theater makes its appeal.¹³ No religious disapproval, no prudishness, no legal enactment, has been able to eliminate it from society.¹⁴ The theater is inevitable. It appeals to all classes of people because it appeals to the senses. Human beings cannot resist the spectacle of a play, they cannot resist the sound of it, they cannot resist the story. And because every-

¹¹ Burleigh, Constance, *The Community Theater*, p. 113.

¹² Stocking, Helen, *Social Theater and its Possibilities*. Overland Monthly, April 1916, p. 268.

¹³ Collier, Hohn, *The Theater of Tomorrow*. Survey, January 7, 1916, p. 382.

¹⁴ Andrews, Charlton, *Drama of Today*, p. 207.

body likes the theater, and never tires of it, the theater is democratic as no other institution ever can be. It is universally appealing and therefore universally powerful.

There are many sides to the theater as an educational force. We shall not go into a discussion of its very obvious educational advantages. It is perhaps generally recognized that the theater gives us information, historical, for instance, in a form which we can keep longer than we can keep information gained in any other way. It is natural that the stage should teach more effectively than literature, for instance, because we can not forget what we have learned by watching events as they might really have happened, by hearing words as they might really have been spoken, and we are very likely to forget what we have only read from a printed page. Education has come to include rather broad aspects, and the theater is unlimited in its possibilities for help. For one thing, in the theater lies the possibility of cultivating the taste of a nation. The theater is not only one art, but a combination of all the arts, the joint product of the efforts of all artists, musician, playwright, poet, composer, dancer, architect, sculptor, painter, and actor.¹⁵ And the arts come in a pleasant form at the theater. The refining influence "gets over," therefore, easily, without a struggle, to an unconscious and receptive audience. The man who would not enter an art gallery on his life, will go to the theater, for the music perhaps, or, perhaps, for a favorite actor. He will see a stage picture which is good, which has esthetic value, and he will have gained something in the experience. Frequent enjoyment of beautiful harmonious stage setting will cultivate in him at least something of a taste for line and color and light. It works on the principle which governs our reading. Good books spoil bad ones for us. And so with the other arts. Served as they are in combination with each other we gladly accept a little of each, and while we are being pleasantly amused, we learn to appreciate.

"In all great art," says Charleton Andrews, "there is an unmistakable and emphatic ethical significance. . . . A growing popular taste for the stage means a growing popular appreciation of a potent means of helpful comment on life."¹⁶ "Fine art," says Bernard Shaw, "is the subtlest, the most seductive, the most effective means of moral propagandism in the world, excepting only the

¹⁵ Burleigh, Constance, *The Community Theater*, p. 113.

¹⁶ Andrews, Charleton, *The Drama of Today*, p. 212.

example of personal conduct."¹⁷ Oscar Wilde's theory is that life imitates art, and Archibald Henderson adds that "a comparison of the wandering influence of the church with the waxing influence of the theater as a guide to conduct is a conspicuous verification of Wilde's suggestive theory."¹⁸ Miss Jane Addams has made the following observation in connection with her social experience, "In moments of moral crisis now, the great theater-going public turns to the sayings of the hero who found himself in a similar plight. The sayings may not be profound, but they are at least applicable to conduct."¹⁹ And Archibald Henderson comments again, "Indeed, we may go further and say that people of all classes in moment of emotional stress often unconsciously reproduce expression which they have heard their favorite heroes, heroines, and villains utter. Only a genius in the simple expression of elemental feeling, in a crucial situation is capable of giving voice to natural feelings as if he had never witnessed the work of dramatic or fictive art."²⁰ Certainly we cannot ignore the influence which the acted drama has upon our moral conduct especially in our youth. The most impressive lesson we can learn comes through personal experience. Second only to that in effectiveness is living the experience in "make-believe." Seeing and hearing the thing acted on the stage follows closely in significance. Miss Elnora Whitman Curtis in her book *The Dramatic Instinct in Education* cites several instances in which simple-hearted people have directly admitted the moral inspiration which the theater has given them. One girl who had been vitally interested in Portia of *The Merchant of Venice*, declared she wanted to be good now, "'cause of her." It is easy to be indifferent to the statement we might read or hear, "The man who murders will be punished," but who can forget a story he has seen impressively, grippingly acted in which a murderer suffers a terrible fate. When we consider how many of us go to the theater, and how often we go, and how closely associated the drama is with life, we can not deny that the theater will play a part in shaping the manners and morale of our people. In the words of Bernard Shaw, the theater forms "the mind and affections of men in such sort that whatsoever they see done in show on the stage, they will presently be doing in earnest in the world, which is but a larger stage."²¹ Thus far we have con-

¹⁷ Henderson, Archibald, *The Changing Drama*, p. 14.

¹⁸ Henderson, Archibald, *The Changing Drama*, p. 17.

¹⁹ *Ibid.*

²⁰ Henderson, Archibald, *The Changing Drama*, p. 17.

²¹ Stocking, Helen, *The Social Theater and Its Possibilities*. Overland Monthly, April 1916, p. 272.

sidered the theater as a public institution where people go to watch and listen. If we give it a broader significance and consider the theater as all dramatic production, we find its greatest educational influence, its highest developing power in the effect upon those people who participate in the acting, in amateur plays, in school plays, in "home talent shows" if you will. Amateur production is a force which can not be overestimated in the field of education. The large imitative factor in dramatic play of children makes it a rare educational instrument.²² Dramatization in connection with education has offered an outlet for self-expression to young people, an opportunity to break the fetters of self-consciousness, and to develop their dramatic instinct body, mind, and soul.²³ Eleanor Robson in an article on *The Theater and Education* remarked, "There is no school like the school of experience. The playing of parts can be experience in living."²⁴ An article by Miss Helen Stocking, *The Social Theater and Its Possibilities* takes the same point of view. Through dramatization, Miss Stocking contends, a child brought up in unfavorable environment may receive conceptions or ideals of taste, of properly spoken English, house furnishings, dress, school reform, in a word, the *Art of Living*.²⁵ Participation in dramatic forms presents possibilities for reforming and creating personalities.²⁶ For it is not what goes into the man that develops him; it is the thing which comes out, the thing which is responded to by expression. Miss Stocking has observed that there is real value in assigning to a timid child the rôle of a character of confidence and courage, in allowing him to assume the qualities he lacks. Out of the make-believe, something will remain in the child's personality. The bad boy finds that it is quite as interesting to direct his energy and emotional bent into deeds of chivalry and heroic deeds as into crime.²⁷ The children love the recreational exercise of their dramatic instincts, and there can be no doubt that grammar school pupils are gripped with a stronger power than even the movies can exert.²⁸ In a word, dramatization is one of the most effective means of vital education.

²² Curtis, Elvira Whitman, *Dramatic Instinct in Education*, p. 99.

²³ Stocking, Helen, *The Social Theater and Its Possibilities*. Overland Monthly, April 1916, p. 268.

²⁴ Robson, Eleanor, *Theater and Education*. Outlook, March 7, 1917, p. 412.

²⁵ Cf. note 24, p. 270.

²⁶ Stocking, Helen, *The Social Theater and Its Possibilities*. Overland Monthly, April 1916, p. 270.

²⁷ *Ibid.*, p. 268.

²⁸ Welldr, Charles F., *A Children's Playhouse*. Survey, Feb. 19, 1916.

But the effect of the theater bears a less tangible aspect. There is a certain influence which the drama exerts over the theater-going public and over the drama-acting public which is rather hard to define. There is a certain richness which the drama gives us in taking us now and then out of the commonplaceness and sordidness of our narrow experience. Mary Austin calls it one of the things which make up a "glamor-filled life." "The theater," she says, "is a form through which man expresses and expands his relation to the invisible forces. It is normal for man to live in an atmosphere of glamor. Under shadow or gleam of ideals, the human soul has its home. All children live thus, so do all primitives, so did most societies through most of history. It is thru glamor that men find deliverance, and all high motives are mythopoetic motives. A glamor-filled life is a life of dramatized relationships and dramatic consciousness. Through the deliberate use of dramatic powers, ideals may be changed, the quality of conscious life may be changed, and ultimately, as a matter of course, the direction of a social movement may be changed."²⁹ Richard Mansfield once passionately said, "The stage is for poetry, for all the things some of us, lying on the grass, with our faces to the skylark, dream of on a summer day or on a moonlit evening; those things that come to us with a whiff of the balsam pine, or the touch of a soft hand, or the discovery of a withered flower. Poetry is in us always and will crop out in the most hardened of us, and where we should always see it, and where it will forever awaken all that was born good and beautiful in us. *is upon the stage.*"

I have sketched briefly what the theater should be able to accomplish. As a necessary social force, as a perfect form of relaxation, it is in a position to teach more lessons to more people in a more attractive and stimulating way than is any other force. It is able to teach moral lessons more easily and more effectively than the church or the school, because its scope is unlimited, and because it reaches people when they are receptive and unrestrained, through the pleasing medium of story and music and spectacle. The theater is able also to cultivate artistic appreciation in a nation, as well as to develop an understanding of history, language, good speech, of ideals. The theater ought to be our most efficacious civilizing and nationalizing agent.

²⁹ Collier, John, *The Theater of Tomorrow*. Survey, Jan. 7, 1916, p. 833.

THE TRUE STORY OF \$10,000 FEARS

J. M. O'NEILL
The University of Wisconsin

MANY teachers of speech have doubtless read and been impressed by the story reprinted here. It seems very well worth while for numerous reasons which need not be specified for THE QUARTERLY, in reprinting this article, to give its readers the benefit of all the information concerning this story now in its possession. It is published in the hope that such publication will have a salutary effect.

The American Magazine for November, 1918 carried an article entitled "My Triumph over Fears that cost me \$10,000 a Year. The story of a man who developed self confidence."

A.

In the article was a center page inset which read as follows:

WE ALL HAVE TO MAKE SPEECHES

The man who tells this story stimulated his self confidence by learning to speak in public.

This brings up a point which many people overlook. The ordinary man never thinks of himself as a "speaker." He says—with just a touch of condescension—"Of course, I am no speaker. I don't pretend to be. I am just a business man."

But we are all "speakers"—whether we think we are or not. We have to express ourselves to others—which is really the same thing. The better we can express ourselves the better off we are—whether we are in business or in the United States Senate.

Up to the time he was nearly sixty years old the late Mark Hanna never made a public speech. But he could make speeches in private. Good ones, too. Then he began to speak in public, and with great success. Everybody was surprised—including Hanna himself. Yet there was no cause for surprise—because the man had the power of expression. Whether he expressed himself in public or in private made little difference.

Don't get the idea you haven't got to speak. You are down for a few speeches every day. Maybe your job is to sell goods in a store. Maybe it is to persuade a client. But whatever your job is, you can be sure you are on the program for a speech.—The Editor.

B.

Mr. Dale Carnagey, B. C. S., instructor Public Speaking, Y. M. C. A. schools, New York, Brooklyn, Philadelphia, etc. sent

the editor of THE QUARTERLY a pamphlet, the first page of which read as follows:

HOW I OVERCAME FEARS THAT COST ME TEN THOUSAND DOLLARS A YEAR
Auto-biography of a Man who Developed Self-Confidence
(Reprinted by permission from The American Magazine.)

This reprint differed somewhat from the article in the American Magazine. Differences are shown in brackets in the article reprinted here. ¹This is the article as it appeared in the American Magazine with differences in brackets:

My fears used to cost me about ten thousand dollars a year. Eight years ago I was so diffident that I would walk up and down in front of a big man's office half a dozen times before I could generate enough courage to enter. For twenty years I suffered all the embarrassment, loneliness, mental anxiety, financial loss, and physical ills attendant upon such an attitude toward life. Of all the shining examples of a fear-ridden man, I was the worst.

One evening I sat on the edge of a saggy bed, while my wife cried over the dreary outlook for the future. I resolved that October night to cease being apologetic and to act like a man who had iron in his blood.

My success dates from that decision. Please do not accuse me of handing myself a bunch of American Beauty roses when I say that I had always believed I possessed ability. I had met scores of business men who did not seem to have as much gray matter as I had. Yet they lived in homes of their own, drove high-powered cars and enjoyed substantial incomes. As for me—I was making eighteen hundred dollars a year and living in a boarding house that served cole slaw, prunes and mashed turnips three times a week, and dispensed towels on the same schedule.

My trouble was this: I was not a good advertiser of myself. I did not have the faculty of getting my goods in the front show window of life. My thoughts and ideas might as well, as far as practical results were concerned, have been buried underneath the hull of the "Titanic." I was afraid to talk and assert myself. I had lacked self-reliance from the time of my school days.

To illustrate: I slipped out of a school one snowy Friday afternoon in January, 1891—I was fourteen years old—and I never again saw the inside of a public school. The reason for my abrupt and permanent departure was that our principal instituted a rule compelling each scholar to "recite a piece." And we were to appear in the alphabetical order of the initials of our last names. I would gladly have given up my dog-eared volume of Jesse James's adventures which I had hidden under the carpet in my room, if my name had been Zimmerman. If wishing evil were a crime, I would have been caning chairs or making brushes under state supervision because of the things I wished on that principal. For my last name begins with B.

I remember the whole performance as well as if it had happened last Friday. [The first victim up, Cassius Anderson, led off with "Curfew Shall

¹ Reprinted by permission from The American Magazine for November, 1918.

Not Ring To-night." He was frightfully prodigal with gestures and I believe he actually enjoyed his own performance. He was followed by Martha Arnold who began in a whining voice on "Lochinvar." She got her young knight as far as swimming "the Esk River where ford there was none," when her memory floundered in the cold water. She finally sat down and cried.] I had memorized the Twenty-Third Psalm—for commercial reasons. My mother had made me a standing offer of a new pair of skates any time I could repeat six of the Psalms. [By the time Martha had retired to her seat, every remnant of David's pastoral affirmation had disappeared from my mind leaving it as blank as a tissue paper towel.]

Paul Ayres, the last speaker before my turn, began on Tennyson's "Break, Break. Break." I was sitting near the door, and I yielded to the inviting suggestion of the famous Poet Laureate. I did not exactly run, but my movements were brisk; and, when the teacher called on me I must have been fully three blocks away.

A year passed. My Sunday-school teacher singled me out to read a notice from my class challenging the rest of the school to enter a contest for new members; and, because I was too paralyzed to refuse, I accepted. Ambling out before the recording secretary's desk, I tried to read the challenge. My hand quivered like the flank of a frightened chipmunk. The words stuck in my throat. I turned to my teacher with a look of such despair that he came forward, took the paper out of my hands and read the announcement. I never wiped dust off the high-backed seats in that Sunday School again.

Eight years ago I married Jamie. I was making about eighteen hundred dollars a year then. But I had been reared in blighting stunting poverty, so, although I had a few thousand dollars invested in building and loan associations, my fear of having my earning power reduced or of losing my position, kept me from assuming the responsibilities of a home.

I took my young bride, who had been used to mahogany furniture and servants, to live in the slaw-prune-and-turnip boarding-house.

About a year after our marriage, Jamie was standing one morning before an old-fashioned bureau, which would soon be appreciating in value on the grounds of being an antique, when she asked a question that startled me.

"Did you ever notice that most of the boarders here are failures?" she said. "Everything about this place is cheap," she continued, pointing to the worn carpet, the water pitcher with a chipped mouth, the blue and white oilcloth above the washstand. "These people stay on here, because they are failures, and they are failures because they do stay. Let's get out of here and think success. Honestly, I think you are a wonder to earn as much as you do, living here. These people stunt you. If we have to live here another week, I'll scream."

That little speech was the beginning of new things, for that evening I decided we must get away from that atmosphere of failure.

After that exit from the boarding-house of slaw-prune-and-turnip fame, Jamie began, without letting me feel it, to manage my life. And I thank all the gods that be, for it.

One evening I was surprised to find in my room a statue of Napoleon, and framed pictures of Abraham Lincoln, Henry Clay, Daniel Webster, and Glad-

stone. As I stood there, hands on hips, smoking a cigar, and wondering what in Sam Hill was the explanation, I felt a pair of arms slip around my neck, and heard Jamie say: "Dear, I want you to soak in some of the self-confidence these men had. You are going to straighten up every time you look at them. And you can't tower in your thoughts without it showing in your business. The Romans used to keep busts of their heroes before their children, so they would become self-reliant and heroic. Great idea, I think."

Well, you know, I became so downright interested in those men after seeing their pictures each day that I drew their biographies from the public library. Jamie read them to me at night while I closed my eyes and smoked. I found as much entertainment and delight in reading about Lincoln as from an evening of bowling or of Sherlock Holmes stories. I stumbled across another fact—that the value of study or education is not measured so much in terms of specific knowledge as it is by the mental reaction one gets. To illustrate: Reading the lives of those men made me hungry for knowledge; it gave me a passion for study and brain development. I learned that Gladstone used to study some new subject each year.

"Well," I said to myself, "if Gladstone could afford to do that, I ought to have some mental pursuit to take me away from the grind of my daily work, to keep my mind agile, and to keep me from falling into a rut."

So I enrolled the next fall for a course in chemistry at the local Y. M. C. A. The next year I studied economics, and the next season both history and business English. In the meantime Jamie spent two or three evenings each week reading inspirational books to me. The one that exercised the most influence on my life she picked up at a book store for fifteen cents—James Allen's "As a Man Thinketh."

I had progressed in the four years of my married life, but still something was lacking. I realized it but couldn't define it. However, Jamie diagnosed my case.

"You don't talk well, dear," she said. "You don't impress people. That's what you're judged by—what you say and how you say it. There is Broderick." (He was manager of our branch.) "Broderick doesn't know a bit more about the business than you do; but when he talks he makes people think he's a little whirlwind. You called him a 'hot-air merchant'; well, 'hot air' goes a long way when there are brains in the furnace. Broderick isn't a better business man than you, but he makes people think he is. You do the work and he gets the credit, and the money, because he can talk well."

The next evening she read this from Henry Clay:

"I owe my success in life to one single fact, namely, at the age of twenty-seven I commenced, and continued for years the practice of daily reading and speaking upon the contents of some historical or scientific book. These offhand efforts were made sometimes in a cornfield, at others in the forests, and not infrequently in some distant barn with the horse and ox for my auditors. It is to this early practice in the art of all arts that I am indebted to the primary and leading impulses that stimulated me forward, and shaped and molded my entire destiny."

Looking back over my own experience I saw that the men chosen for positions of honor in political, social, and commercial organizations were almost

invariably men who could talk; I realized that the men who stood up on their hind legs and spoke in public, attracted attention and secured the prizes. The seat-warmers were always lost in the shuffle. I personally had sat in many a meeting and had listened to men with far less ability than I or dozens of others had; and they ran things because they could speak. I, too, had made splendid addresses—in bed after I got home.

One night Jamie and I attended a dance. She was popular; but I never had the confidence to meet people easily. So that night I wandered off in a corner and talked business with Samuel McNair. He and I belonged to a thriving business club which each Thursday lunched in our best hotel and afterward listened for half an hour to a good speaker. McNair was chairman of the entertainment committee.

He was a manufacturer, and was grieved because his workmen never tried to save a dollar. I told him some instances, which he thought highly interesting, of workmen who had paid for their own homes by forming the thrift habit through building and loan associations. Well he actually invited me to talk before our business club on Thrift and Building and Loan Associations. I laughed at the idea; but he insisted and said it was time I made these suggestions public. [Finally to please Jamie and to avoid appearing small and weak, I accepted the invitation.]

No man ever dreaded a tooth-pulling or a proposal more than I hated to see approaching the date for that speech. I lost my appetite, jerked nervously when I was spoken to unexpectedly, and awoke of nights with little starts.

A fortnight before the date for which my address was scheduled, I dropped in at McNair's office and with a studied air of carelessness persuaded him to shove the date along a few months. I said the pressure of business had prevented me from thinking about the talk. The truth was I couldn't think of anything else.

One evening Jamie pointed out that it would be better to wear away my knee shakes and the crudity of an amateur, before a friendly instructor and a sympathetic audience than to make a mess of it before a public gathering; and she suggested that I join a Y. M. C. A. class in public speaking. I found that our Y. M. C. A. had tried for several seasons to conduct a public speaking class with an old-fashioned, long-haired elocutionist to drill the men to recite pieces. It deserved to fail—and did. In response to my urging the secretary wrote to the Central Branch of the Philadelphia Y. M. C. A. to ascertain if there was such a thing as a practical public speaking course, a course to instruct mature business and professional men to think on their feet and to put their talks across. [They replied that they had more than four thousand students enrolled in various classes, and that more men from their public speaking classes had testified to the benefits they had derived than from all of their other classes combined.] In reply they advised our secretary how to promote the course, and suggested that we adopt as text material the twenty-four public-speaking booklets written by their instructor[—Dale Carnagey].

A local business man, a college graduate was secured to teach our course. Each of us spoke for three minutes on any topic he chose. At first, three minutes seemed as long as a gravel train. But after a dozen sessions we were frowning at the time-keeper with his stop watch. [Our instructor however,

used to say that two of the greatest speeches in the world—Lincoln's Gettysburg address and Paul's address to the Athenians on Mars Hill—were three-minute speeches.]

This course was the biggest investment of time and money that I have ever made. The first few nights all of us suffered from cold perspiration, dry throats, paralyzed tongues and blank minds, but, to our great surprise, practice soon eliminated that. We looked forward with pleasure to our three minutes on the platform. Inside of three months if given an opportunity, I would have gone to Washington to address Congress.

The greatest gain from this training was not the ability to speak in public but the reaction it had upon us. It put punch into our daily intercourse and force into our personalities. We ceased using such apologetic expressions as: "I think," "it seems to me," "in my opinion," "as it were." That kind of talk couldn't sell nitroglycerine to a yegg. [We found ourselves imitating the Greatest Orator of all time, Who, it is recorded, "spoke as One having authority and not as the Scribes."]

The results of my drilling in clear, logical thinking were soon apparent in my business correspondence. It was no longer necessary for me to write out in longhand my most important letters before dictating them. This saved me an hour each day in my dictation. I was soon dictating letters direct to a typewriter operator. I also discovered that the punch and human interest I put into my sales letter enabled me to almost double my percentage of replies.

I began to do a dozen times as much reading as I had formerly. I would purchase a magazine, rip out thirty or forty pages stick them in my hip pocket, and read them at odd moments. Instead of spending an evening perusing a newspaper, I would finish it in fifteen minutes and read a serious book or magazine.

I analyzed what I read, marked the salient points, and clipped articles from magazines until Jamie said my room looked as if were running for Congress. [When the date for my speech on Building and Loan Associations was drawing near, I tried the talk on my Airedale terrier. I always do that. If he sits and looks up into my face and wags his tail, I figure my talk is going over. If he goes off and lies down, I change my speech. He wagged his tail that night and I looked forward with pleasure to the big day.

As the time for my speech on Building and Loan Associations finally came, and when I stood there addressing that club, it was worth a hundred dollars to me to see my auditors lean forward in their chairs and open their eyes. They never dreamed it was in me. McNair rushed up afterward, slapped me on the back, said I was a new man, and wanted to know what had happened to me. Men who had previously ignored me, men I would have been afraid to interview six months before, crowded around me, extended their hands and congratulations; and, the next week, two of them invited me to lunch. I made myself better known in that club by that thirty-minutes address than I had by fourteen months as a seat warming member.

My talk established me there as an authority on building and loan associations. In less than six months I was tendered, by men who heard that address, the treasurership of two such associations. These new duties required about

twenty minutes daily of my time and paid me approximately seventy-five dollars a month.

Four months later I had foregathered with the salesmen, managers and executives of our company from every part of the country for our annual convention. During one of the sessions, a problem of policy was being discussed and challenged. A few men had expressed their opinions in a perfunctory way; some arose, forgot what they intended to say, uttered a few blundering sentences and slunk back to their seats. Gaining the floor, I mounted the platform. I spoke so I could be heard all over the house, I opened with a shocking fact, and startled them into attention. I piled specific instance on specific instance. I sat down amidst long and enthusiastic applause. I said nothing that dozens of men in that room did not know. But I climbed into the band wagon and led the procession, because I had the courage and ability to think on my feet and to speak with abandon and enthusiasm.

At nine o'clock that morning the president of our company did not know that I existed. At exactly seven minutes after eleven he appointed me on a committee to tour the United States to study the problems of manufacturing and selling we should have to meet during the next year. Honestly, I sank my finger nails into the palms of my hands to see if I were dreaming.

After finishing my tour, I was made manager of our St. Louis office. A year later I went to New York to take charge of the biggest office in the gift of our company.

My duties in New York were arduous, but I made time for two things outside my work. The first was to help a [Norwegian] Sailors' Mission. [I spent many of my spare hours there and, in order to raise funds for it, I spoke much concerning it in public.]

The other activity was systematic daily exercise at a Y. M. C. A. gymnasium. One afternoon, standing on a springboard in the "gym," clad in my white trunks and sweater I urged the men to attend the annual dinner of the Association. A member of the Y. M. C. A. Board of Directors who was on the floor heard me and introduced himself. This meeting developed into a friendship which in three months, placed me also on the board [—the youngest member of a committee which included some of New York's industrial and financial leaders].

The chairmanship of the physical department was presented to me. At our meetings, instead of reading dry statistical reports, I told human interest stories about how the Association was taking run-down men and giving them more driving power and a bigger enthusiasm for living. Strangely enough, I was the only member of that board that spoke without notes; most of them read prosy papers.

One of the members of this Board—a man whose name is known in industrial circles all over the world—is president of a large concern located just a few blocks from my office. He often used to 'phone me about eleven o'clock, inviting me to luncheon. One beautiful week in October he asked me to spend the week-end at his country home on Long Island; and that afternoon we walked down to the shore, and sat on an old dory that had beached itself on the sand. He asked me to tell him the story of my life and encouraged me to express my philosophy of living. We talked of these things for a couple of hours while he prodded idly at the sands with a broken bamboo pole. Finally,

he asked how I should like to be vice-president of one of his concerns. The inquiry startled me.

Replying to my question of why he made the offer, he said: "I have been watching you ever since you joined the Board of Directors of the Y. M. C. A. I have heard you talk several times about Sailors' Mission when you did not know I was in the audience. I like your ideas. We need a man to visit the branches of our company, meet the working staffs and inject a little 'pep' into them. We have men who can do it with two or three at a time, but you could do it before entire organizations. I have studied you carefully for months; you are the man I want."

[I bought the next issue of The American Magazine and read the advertisements of twin-sixes! For the new salary was eighteen thousand.]

In our apartment on Central Park West, hanging next to the portrait of Lincoln is a picture of the girl who is responsible for it all, the girl who banished my fears and inspired me with confidence.

D.

In reprints distributed by Mr. Carnagey the following was printed at the end of the article:

The Y. M. C. A. in your city conducts the nationally known Carnagey Course in Public Speaking—the course studied by the man whose story you have just read. You are invited to attend, without any obligation on your part, one of the sessions of this Course at your Y. M. C. A.

E.

The following passage is quoted from a pamphlet entitled:

Part I

Suggestions for promoting the Carnagey
Course in Public Speaking.

Part II

Suggestions to Instructors of Y. M. C. A.
Public Speaking Classes.

by

Dale Carnagey, B. C. S.

"You ought to distribute a large number of the booklet entitled, *How I Overcame Fears that Cost Me Ten Thousand Dollars a Year*. This is a reprint from the November, 1918, issue of the American Magazine. It is a biographical article of a man who joined a Y. M. C. A. course in public speaking and profited by it greatly. Written in a popular magazine style, it is interesting reading. The human interest story told in the article will lead men to read it who are not

in the least interested in educational work. *And it is the best sales literature in Christendom for this course.* I shall be glad to send you sample copies of the reprint. You are urged to give a copy of it to every man who inquires about the course or attends the opening session. You will find it profitable to mail copies of this booklet to selected mailing lists, and to distribute it to men whom you interview. This reprint can be obtained from me at the following prices: \$1.50 for a hundred; \$10 for a thousand."

(This last sentence was originally printed to read \$5 for a hundred; \$18 for five hundred; \$30 for a thousand. This was corrected in ink to read as just given.)

F.

In November Mr. Andrew Thomas Weaver, assistant professor of public speaking in the University of Wisconsin, wrote to the Editor of the American Magazine, asking for the name of the author of this article. The Editor replied that he was not at liberty to disclose the authorship.

G.

At about the same time Mr. Dale Carnagey wrote to the Editor of the QUARTERLY JOURNAL enclosing a copy of this reprint just mentioned and saying that the Editor might announce in THE QUARTERLY that anyone desiring reprints of this article could receive them free from Mr. Carnagey. (This information is hereby given.) He also wrote that if the Editor cared to reprint the article in THE QUARTERLY, he was sure he could obtain permission for such reprinting from the Editor of the American Magazine. (This permission has been gained direct from the Editor of the magazine and the article is herewith reprinted.) Mr. Carnagey also sent a copy of the booklet mentioned above on How to Promote Y. M. C. A. Classes in Public Speaking, and asked if the Editor of THE QUARTERLY would care to use any of that material. (The Editor has cared to use one paragraph which has just been quoted.)

H.

At this time, namely in November 1918, it was thought wise to conduct an investigation before printing anything whatever in THE QUARTERLY in regard to this article and the pamphlets sent out by Mr. Carnagey referring to it. Such an investigation has been made and it has been decided to take the action that is here taken. The situation revealed can be briefly stated as follows:

1. Mr. John M. Siddall, Editor of the American Magazine, still maintained in December that this article is autobiography.

2. Mr. Carnagey wrote in January that the article mentioned is a story of the experiences of a number of his students; that every incident in the article is taken literally from the experiences of his students with the exception of that of the man who made the speech attracting the president's attention and thereby gaining great advancement. This incident it seems did not happen to one of Mr. Carnagey's students but did happen at one of the National Cash Registers Conventions and was told to Mr. Carnagey by one of his old students.

3. Mr. Carnagey, knowing that the Editor of *THE QUARTERLY* had this information, still went on to suggest a reprinting of the article in *THE QUARTERLY* and wrote the Editor that in commenting on it he (the editor) could say that it is a true story, because it is a group of true stories. The apparent assumption that the Editor of *THE QUARTERLY* would be willing to reprint this article and tell the readers that it was a true story, knowing the actual facts of the case, was not very pleasing or complimentary. Under the circumstances, we feel not only justified, but "called upon" to publish the whole story.

SPEECH EDUCATION IN THE UNITED STATES COLLEGE OF DISCIPLINE

MORRIS EDMUND SPEARE
(The United States Naval Academy)

OUT of the days of the old navy, a good many years after Secretary Bancroft had established a government training college where "the officers of the American fleet might become as distinguished for culture as for gallant conduct," there comes the following story from the lips of an officer of high rank, now retired, who delights in telling it upon himself to teachers of public speech. There happened, upon occasion, a public dinner in a foreign port where this officer, and a brother-officer of the American Navy, were the sole representatives of the United States Government. It seemed certain that one of the two Americans would be called upon to make an after-dinner speech. And, as the dinner progressed, it appeared equally certain that the Damoclean sword would fall upon the first of the two American officials, and with the surer effect since he had never before, in his official life, made an after-dinner speech. As the eternity of the evening's events moved on, and promised soon to strike him, he suddenly hit upon a happy inspiration. He remembered that in his boyhood days he had been obliged to memorize a great American state paper. The major portion of it—as his perturbed faculties now swiftly recalled to him the parts here and there—seemed intact. So, when he heard his name mentioned, he arose, made a gracious bow to the toastmaster, cleared his throat, and then began reciting, word for word, the American Declaration of Independence. "And," he adds today, in his triumphant recollection of the incident, "the audience seemed altogether satisfied and delighted. No one of those present had, apparently, ever heard it 'given' before, for they greeted me with rounds of applause when I had done."

To the modern reader this event is all the more ludicrous by the measure with which its occurrence to-day would appear impossible. Consider but the public functions at which the American naval officer found himself during this war. As one now recalls the list it seems easier to say what multifarious things the naval officer did not have to do than those he did do.

There was a strike at a munitions plant and the naval ordnance officer stationed there had to harangue a motley crowd, and stir in them some patriotic fervor to return to their berths. There was a dinner of the Sons of the American Revolution, and a naval officer would be asked to express his opinions upon the question of whether or not we were violating the early and therefore classic traditions of our international policy. At a Y. M. C. A. hut a naval officer was asked to explain, in non-technical terms, to several thousand soldiers present, how a depth-bomb worked in the destruction of submarines, and what was the use of the microphone in detecting the presence of the enemy. An officer may frequently enough be asked to explain to Women's Current Events Clubs, and to similar organizations, the secrets which underlie perfection of household economics aboard ship. More than one young officer has "won the hearts of ladies" by his acute observations on how to keep house or on how "good digestion may wait on appetite"—a fact that disproves, by the way, once and for all, woman's adage about the swiftest means of reaching a *man's* affections. An ensign, awaiting orders, returned for a short time to his home town. During his 'leave' he was called upon to make three speeches: one at a mass-meeting during a Red Cross drive, another before the students of his 'prep-school' on the patriotic duty of all young Americans, and a third at a civic banquet where he had very gracefully to thank the Congressman present for his appointment four years ago to the Naval Academy, and to receive the felicitations of the community upon the path of glory which yet lay before him. Officers are frequently called upon to address Chambers of Commerce upon such subjects as "the Navy—a first line of defence," or upon "the rights of neutrals, during a period of blockade, with one or the other of the belligerents" and "what constitutes contraband of war." There are women's clubs and church organizations to thank, publicly, for sweaters knit for your enlisted personnel; there are boy scouts to address upon Loyalty and Patriotism; there are distinguished foreign or inland visitors to entertain aboard ship at dinner; there are addresses to make before civilian engineers; there are talks for the "reserve officers" on the traditions of the Service. Ship-builders may listen to your discussions on the navy's dependence upon a merchant marine, and the same evening may find you appealing to an audience at the "movies" in the name of Liberty Bonds. You may be present at the unveiling of

tablets for fallen heroes, or monuments commemorating the pluck of American youth at Chateau Thierry. One day may find you, at your ship or station, doing the honors to a Japanese Economics Commission or to a Chinese Educational Commission or to a group of Dutch midshipmen, and the next evening may find you, at mess, toasting "the wives and sweethearts we left behind us" some 3,000 miles or more away.

There is always a chance that you may have recruiting to do; in which case your voice must be heard above the pouring cataract of a city's noise—the shriek of trolley wheels, the incessant cloop-cloop of cab-horses, the roar of teams and drays, and the demoniac orchestra of automobile horns. During war-time there is never an end to all sorts of patriotic affairs close by to your naval base, and there are always stirring speeches to make to the men who are about to leave for the Front. And these—of course—may not all be within your direct line of duty; I mean, not like the professional lectures you may give, now and then, to the men in training at your own station and over whom you have control, nor like the persuasive briefs you may have to present before Committees of Congress to convince them that your department needs more money rather than less, or that the Congressional investigation now at work in your branch will discover neither broomsticks for guns, nor sawdust stuffings in mattresses. And that in spite of the headlines of the public press.

In times of peace during these latter years, when the world was being drawn more and more closely together, your duties as an ordinary officer of the line were responsible enough when you nosed your way into every kind of port, in all seasons of the year, and found yourself called upon, as an American government official, to perform duties diplomatic and official, and also—in a time of unexpected crisis (as the Boxer rebellion in China, or the troubles in Mexico)—duties that were delicate because international. In time of war, however, all these increased manifold. From the speech you made before the crew of your ship when presenting a medal to an ordinary seaman for saving a life, or for performing some other gallant or heroic deed, to the reply you may have had to make recently to an address of welcome by the mayor of Cork in Ireland, or your response in welcome of the officers of the French cruiser "Jeanne d' Arc" aboard your ship at the Junior Officers' Mess, or your reply to the citizens of Italy who praised your men

for their gallant work on the submarine-chasers in the Adriatic Sea, you were obliged, as a public official, to be always "on the job." And now, as you recall your speech-making duties at home and abroad, in peace and in war—you, who were primarily trained for a complex scientific profession—you cannot help but believe that you were the best actor in the world "either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited."

So much by way of proving that the world is not only little but the world is indeed one and indivisible, since the writer—now for a number of years away from teaching in colleges and universities—has shown that the United States Navy must, by every right in the world, find a place between the covers of this *QUARTERLY JOURNAL OF SPEECH EDUCATION*, and forever after thunder in its Index.

Before discussing the methods finally evolved by the authorities of the United States Naval Academy to meet these pressing needs of the naval officer for some grounding in speech education, it will be necessary, first, to point out briefly certain divergencies between this institution and the ordinary college or university, so that the reader may intelligently understand the character of the problem our English department had to face, and then the measure of its solution.

Unlike the ordinary professional man, who may begin his technical training in one college and continue it in two or three or more institutions, whether at home or abroad, the officer of the United States Navy has but one place in the world where he may find the foundation for his entire life's career. No matter what his technical interests may finally be, it is at the Naval Academy that the primary work must be done. After his four years here, and when, upon graduation he receives his first commission, that of Ensign, he may have ambitions to devote his life to some special branch of the naval profession: it may be seamanship, or ordnance and gunnery, or navigation, or electrical engineering, or marine engineering; or he may desire to turn to naval construction; or he may wish to become a physicist and chemist; or he may choose to specialize in radio-work, or develop the aircraft in the navy, or turn altogether to submarines. But in the majority of men this special-

izing must come later—sometimes many years after graduation—when a man has proven, in one fashion or another, that he is a good enough jack-of-all-trades to be trusted, in the ordinary course of events, with an executive berth upon a fighting ship; sometimes the ship may be small, more often large enough to give an executive officer a responsibility for the lives of many men, and the care of thousands, even millions of dollars of government money.

Because of the complexity of responsibilities which the modern naval officer, when executive of a ship, must labor under, and because his several years at the Naval Academy where the groundwork of his very varied profession must be laid, are all too few, every moment of his time at the Academy is crowded with technical studies of the first importance to him. Hence there is little or no time left for his training as a leader of thought, as a student of literature, or as an orator. That he attains at the Academy the marvel of so much that is later of vital import to him is altogether due to several important facts: first, that the severe military discipline under which he lives here trains his individual faculties—his memory, his powers of concentration, and his responsiveness—to an extraordinary degree, and as no “college of freedom” (to use President Pritchett’s admirable characterization) ever can in so short a time. It is no unusual occurrence in the class-room to hear a midshipman reproduce page after page of a text-book assignment with remarkable fidelity. This evidence of concentration and of the learning of the value of minutes are proof of another fact, namely: the complete definiteness of aim which the Academy labors to instil in him. The common cry of the ‘plebes’ or beginners, that they “haven’t time,” is silenced at the close of their first year here when they find themselves completing in an hour a task which a year earlier they could only have begun in that time. There is a third fact, a physical ideal. Before entering the Academy a young man must undergo not only definite mental tests but a severe physical one. Throughout his four years here—once he was found physically perfect and did “get by” the initial examining board—he is given regularly careful tests for every muscle of his body. If he is found much deficient he receives special work in the gymnasium under expert care. Perfect regularity of sleep, exercise, and eating, military cleanliness in mind and in body, circumscribed liberties “ashore” which increase only as he becomes an upper-classman and may be trusted with responsibility, assure, to the teachers of

the Academy, before games and after, in season and out, spring, summer, and winter, a regiment of over two thousand men of evenly developed physique, with clear eyes, quick minds, each and every day of the four academic years. Comparisons are invidious, but the writer cannot help recalling the scenes in his own college Yard the morning after we won in football from Yale by a score of 21 to 0; nor did our instructors forget it for a week or two thereafter, nor were other occasions lacking to remind them of this—the most picturesque.¹

The stimulus and example of a large corps of quick, keen, and ably experienced officers of the navy stationed here—by rotation every three or four years—who come directly from the ships and stations, and who usually represent some of the finest men in the Service, tend to instil in our youth not only a high sense of honor, a quick and growing sense of responsibility, but also a slowly articulating purpose. All of these feed and fashion a fourth peculiarity of the Naval Academy: its spirit of competitiveness. This is first born in the "candidate" who has to take his chances at entrance here with two or even three or four "alternates" out of his own district, and any one of whom will be quick to grasp an opportunity which the "principal" may give him by evidence of his own weakness—physical or mental. From the time the youth becomes a full-fledged "plebe" until he is a First-class man, when he may have town-liberties every day, be officer of the Regiment, and may, even, try out—by virtue of his scholarship standing—a very important post aboard a first-class ship during his last summer's cruise, a splendid spirit of competition prevails in the life of each man. The honor that is paid here to scholarship, even though the "greaser" may have occasionally neglected "dragging a femme to the Hops" that he might the sooner gain "the little bit of heaven," —the coveted gold star worn upon a man's collar for the following year and representing high academic standing—stirs in the average man every faculty alive to be 'somebody' in the Regiment. Add to this the negative fact—that the man who persistently neglects his work, or who commits a major offence against the honor or the morale of the Service, is dropped quietly but with awful swiftness out of this unique fold (and there are here no Boards of Regents)—

¹ During the epidemic influenza, which interfered so seriously with educational work throughout the country, this institution lost not a single day's teaching, though there were, of course, scattered cases of serious illness.

or 'real gents,' as one university friend names them—who can reinstate 'the man lost off the ship,' though they may thunder with the voices of all their constituencies), and you have, compared with the average happy-go-lucky college youths, an unusual group of men in this, the College of Discipline.

With such men and under highly concentrated conditions—with every day's work prescribed, with no vacations during holidays, with no opportunities to neglect one study for the sake of "greasing up" in another, with literally every hour of the four years' course accounted for and nothing elective, it was no wonder that for years after officers of the Navy had seen the need of giving to midshipmen training in some English subjects, and in particular some exercise in public address, they always hesitated in burdening still more an already-burdened program with a subject which might be, for a few years at least after a man graduated, not of first class pressing importance. But as America became more and more "internationally-minded," and contacts between American naval officers and men and affairs of great import domestic and overseas increased, it became imperative to see that he who hoped some day to command the ship of a great navy be capable also, as the representative of a great nation, of communicating his ideas in language that became his rank and his national position.

The step was finally taken in December, 1912. During that year there was, as Head of the United States Naval Academy, Captain John H. Gibbons, since retired. Choosing the department of English as the one in which most fittingly the work might be begun, he suggested the formation of a current events club or debating club; and "since," he said, "the practice of public speaking is one which the naval officer is frequently called upon to perform it would be well to consider the establishment of some form of it at the Naval Academy." And, urging that the members of the English faculty devise the ways and means for the project, he concluded "the question this presents is altogether one of availability of time and in how far these projects may be considered recreation." He added the further suggestion that the work might be undertaken with the First (or graduating) Class at frequent intervals.

To begin with First Classmen, to develop later some organic plan for the other classes—here was, indeed, a hard nut for the English Department to crack. The multifarious needs of the naval

officer in public speech education were all too well known. The academic restrictions for developing the work offered a seemingly insurmountable obstacle. Here was a new kind of work to be placed into the academic curriculum for which no regular time or space was to be provided; it was to be established in an institution where the under-classmen are restricted to the use of an admirably-housed library to but one or two hours a day; and where the opportunities for instituting courses in voice culture, in study of the forms of address, in the art of interpretation, or in the analysis of 'masterpieces,' were absolutely non-existent. Yet a plan was to be devised where the work was to be pre-eminently practical and able to show immediate results; where the occasional work of a single year and for one class should be concentrated, when it ought properly be given during three years; a kind of course or project that would interest the men so that they might come to it with enthusiasm out of their machine shops and their ship-construction lectures, their study of guns, torpedoes, and steam-engineering; one that might serve as a 'current-events' club, a symposium of discussion, a practice-ground for training in prepared and extemporaneous speaking; and yet a course which was in no way to interfere with any other study in a prescribed curriculum where every working hour of the day was accounted for. It was a problem, indeed.

The plan finally devised and put into effect, for the members of the First class, during the second semester of the academic year 1912-1913, has been carried on without any interruption to the present day. As the years have gone on this plan has been constantly perfected. The complete program for public speech education, which now affects every midshipman during each year of his life here, has been organized only in the last two years, with the coming of Professor C. Alphonso Smith as head of the English department. Taken all together the work is now believed to present an organized whole—or at least, tending so to become—for the underlying principle of the entire work as it is now conducted tends to make of it a more and more truly organic unit. And since the work to-day with the First classmen represents the climax of all our work in speech education—the converging point of all the training in the several preceding years of the midshipman's life—it will be well to discuss that first.

For the purposes of our work we begin by taking advantage of certain very definite facts in the mental attitude and the academic status of the First classman. By virtue of his position in the Regiment he is apt to be a man with the maturity which comes from having a large number of responsibilities. Almost every one in the class is a regimental officer, or a petty officer of some sort at the Academy. But whether as one or the other he represents a group of men which wields a power in the institution that no first class in any college or university can possibly possess. The under-classes literally live and work, eat, play and sleep under the eyes of these men. This makes him a mighty good fellow to work with, and one particularly suited to carry out the spirit of some ingenious and important scheme. In his graduating year he is, furthermore, in a position where he may be able to focus the material of a number of courses of the Academy for the uses of our work in speech education. He has reached a place, too, where intimate contact with officers of the Service, experience on summer-cruises upon first-class ships that may have touched many foreign ports, and the demands of his own life at the Academy—as officer of the Y. M. C. A., as captain of one of the many athletic teams, as officer at class-meetings, and in his possible addresses to the 'plebes'—he must have felt the need for an ability to express himself while on his feet, and has seen the importance of it in the Service in ways more direct than any which the English department (by the use of didactic measures) could possible employ upon him. Then finally, the fact that he is graded for every speech he makes in our department, (and 'marks' are serious matters to a First classman since, in a Service where promotion may come by seniority, the grades of one's studies at the Naval Academy may affect one's standing throughout one's life in the Service), constitutes a final reason for making him do his best in our work. That every man in the First class is obliged to take part in this work, and does so under the eyes of many of his fellows, is of no small value in getting 'results' from him.

What, now, is the character of this work? At the beginning of each semester a schedule is made out by the Head of the department appointing certain members of the faculty of English to take charge of the public speaking from week to week throughout the semester. In a department which contains a score and a half of men, some of whom have lectured to college audiences for many years before

coming here, others of whom had been practicing lawyers, and almost all of whom have had some careful training in Public Speech, it is not difficult to appoint from week to week two men (who may be called upon a number of times during the same semester) to conduct the work with the midshipmen successfully not alone because they have been well trained by precept, but also because, as mature and experienced and well-educated men, they are able to turn precept into example.

Take a typical week and see what happens. Some ten days before certain companies of midshipmen are to be met by the two assigned instructors, these latter-appointed for the work for that day ahead, confer, seek out the advice possibly of the executive officers or of naval officers, compare their program with the work of previous weeks, and then make out a program for their speech night. Their plan, having received the sanction of the Head of the department, is typewritten, and immediately published. The following is a typical notice:

"DEPARTMENT OF ENGLISH
U. S. NAVAL ACADEMY
ANNAPOLIS, MARYLAND

January 31, 1919.

Memorandum for the 11th and 12th Companies of the First Class.

Subject: After-Dinner Speaking February 7, 1919.

1. On Friday evening, February 7, immediately after dinner formation, the members of the 11th and 12th Companies of the First Class will report in Memorial Hall, where a table will be set. The officer in charge of the exercise Instructor Norris, and the Toastmaster, Instructor Speare, will sit opposite each other at the centre of the table. Group 1 will sit on the right of the officer in charge; group 2 on his left. Group 3 will sit on the left of the Toastmaster; group 4 on his right.

2. The company commanders will divide the companies into four approximately equal parts, allowing midshipmen to choose their subjects as far as possible. Speeches will be no longer than four minutes. Each Midshipman will turn in, through his company commander, the first sentence, the main topics, and the last sentence of his speech. Midshipman officers will report absentees to the officer in charge, and submit to the Toastmaster the outlines of the speeches as well as a seating plan showing the seat, name, and subject of each Midshipman. The plan should be as follows:

(Officer in charge)		
1		2
00000000000000	0	00000000000000
0		0—Jones
0		0—Smith
00000000000000	0	00000000000000
3		4

(Toastmaster)

3. *The following occasion is to be assumed:* The Junior Officers of the British Grand Fleet are giving a dinner to the American Junior Officers at an English Naval Base. The American Officers are to be prepared to respond to some one of the following subjects:

1. "Our Common Duty in the War."
2. "Initiative in the young naval officer."
3. "Training in American submarines and destroyers."
4. "Our professional literature—the Naval Institute."
5. "Our debt to the traditions of the British Navy."
6. "The Nelson Touch—Nelson's genius a living inspiration"
7. "The Anglo-American Navy—insurance of World Peace."

Copies of this notice are sent to the Midshipmen lieutenants of each company concerned² who in turn publish it immediately to the men of the two companies. An additional copy is sent to the Commandant of Midshipmen, a line officer who is the Executive of the Academy, and who will assure the proper arrangements having been made for the evening in question.

On the evening upon which "the occasion" is to take place the instructors appear, in evening dress, prepared for "a formal affair." At one end of Memorial Hall³ they will find a table set for two companies of men, and the men, in evening dress, waiting at their respective places for the appearance of the instructors. After the reports are made to the Officer in Charge, and the papers delivered to the Toastmaster, these two upon being seated furnish the signal for the seating of all the men, and the "service of the mokes" is now in order; which translated into civilian diction means the serving of an excellent course dinner by experienced colored gentlemen. From the gathering of the men until the last

² The present First class consists of 4 battalions, with 4 companies to each battalion. There are about 25 men in a company.

³ Built and furnished in memory of naval officers who have lost their lives under heroic circumstances. The Hall is one of the most beautiful in the Naval Academy. During after-dinner speaking one part of it is screened so as to form a fine room.

course of the dinner is served, the evening proceeds just as any other of a formal character among gentlemen normally would. With two companies of men and two officers in the room together—*instructors* who may, in all likelihood, know by face and name many if not all of the men present since they may have, in teaching, met all of them by rotation in sections from month to month during the preceding two or three years—it usually takes a very short time for a spirit of camaraderie and goodfellowship to develop, which, as the evening goes on, becomes constantly more delightful. Indeed, for an instructor, one of these occasional evenings constitutes for him a pleasure he usually looks forward to. By the time the last course is served, and the government-purchased cigars have been passed around, the entire atmosphere of the room is usually very genial, very friendly, and altogether sympathetic and responsive to whatever may follow. It is not difficult, therefore, when the ceremonies begin and the Toastmaster, in a short speech, tries to create for the assembly an imaginary situation to serve as a concretion for the events of the evening, to find the men ready to fall altogether into the spirit of the occasion. And so “ciphers to this great accompt” that do, on their “imaginary forces work,” the assembly goes roving into one of many kinds of worlds and into all sorts of situations. One evening they may be on an American battleship, and this is before them:

Occasion:

A Dinner given by the junior officers' mess on the flagship Pennsylvania to the junior officers of the other vessels escorting the President's party to Europe.

Addresses:

1. The Naval Academy after the war.
2. The naval program for 1920.
3. The Navy in the League of Nations.
4. Joint British-American naval manoeuvres.
5. The Navy in the World War.

Another takes them to England and the Grand Fleet.

Occasion:

It is to be assumed that the junior officers of the British Grand Fleet are giving a dinner to the American junior officers, and that the speeches are to be especially appropriate for that occasion.

Addresses:

1. Our debt to the traditions of the British Navy.
2. Our common duty in the War.

3. Training in American submarines and destroyers.
4. Initiative in the young officer.
5. Our professional literature—and the "Naval Institute of the U. S. N."
6. The 'Nelson Touch'—the genius of Nelson a living inspiration to-day.

Another evening may take them to a wardroom dinner party:

Occasion:

Wardroom dinner party on the evening following the winning of the battle trophy.

Addresses:

1. "The Twelve inch gun" (by the turret officer).
2. "The Secondary Battery" (by 5" officer).
3. "Torpedoes" (by torpedo officer).
4. "The Engineers" (by senior engineer officer).
5. "The Spotters" (by foretop spotter).
6. "The Sub-Central" (by officer in charge).
7. "The Signal Force" (by signal officer).
8. "Why we won" (by the Captain).

A fourth may take them into the War and the evening may be spent with either the one or the other of the following:

Occasion:

A Dinner to Captain Carpenter, R. N. of *The Vindictive*.

Addresses:

1. A Speech of Welcome.
2. The Anglo-American Navy—an insurance of World Peace.
3. Who shall have the German Navy?
4. Is absolute freedom of the seas possible?
5. The British Fleet—a bulwark of Democracy.

Occasion:

The following is to be assumed: A unit of the American flotilla has just arrived in Plymouth, England. While awaiting further orders, the officers are on leave to visit the British Naval School, which is situated in Dartmouth, England, some 35 miles away. In Dartmouth it is conjectured that certain occasions arise which call for the following responses—

Addresses:

1. A Response to a Toast: "Our Common Purpose," given by the American commanding officer at a dinner in the Officers' Mess.
2. A Speech: "The Democratic Ideal—an assurance of World Peace," delivered by an American captain at a dinner of the principal citizens in the city of Dartmouth.
3. An Informal Talk: "The Old-time Midshipman and the Modern Midshipman in America," made by an American Ensign to the First Classmen of the English Naval School, in their Recreation Hall.

4. An Address: "The Lessons we have gained from the War," by an American lieutenant, to members of the Chamber of Commerce.

5. A Tribute: "The British Commission in the United States," by an American Commander who had been one of the official escorts to Mr. Balfour while he was in America. This 'tribute' is made at a dinner given by the Mayor of the city.

6. A Toast: "The President of the United States" given by an American Naval Officer at a dinner in the home of the Superintendent of the Naval School.

Some programs prefer to deal with matters closer home, as the following—taken, with all here quoted, from the Files of the department and used in recent times, will show.

Occasion:

This is assumed to be a farewell class-dinner immediately after graduation from the Naval Academy. Ensigns will be prepared to respond to the following:

Addresses:

1. What the Academy has meant to me.
2. Captain * * *, our guest of honor.
3. The Naval Officers and Athletics.
4. "Making the world safe for democracy."
5. Ending the Submarine Menace.
6. "We are ready now!"
7. The other arm of the Service.
8. Farewell to the Academy.

Occasion:

A Gathering of the men of the First Class following their final summer's cruise.

Addresses:

1. The chief value of the summer cruise.
2. Handling enlisted men.
3. Advantages of the Practice Cruise with the Fleet.
4. Diversions on Ship-board.
5. A Good motto for the Ensign.
6. Learning from books vs. Learning from experience.

Occasion:

A Smoker given by the First Classmen to the Naval Reserve Officers. (The general theme of the evening's discussions is to be COORDINATION. The following phases of that subject are to be discussed.)

Addresses:

1. The Navy and the Nation.
2. The Naval Officer and the Civilian.

3. The Navy and the Army.
4. The Officer and the Enlisted Man.
5. The Naval Academy and the Navy.
6. The First Classman and the Reserve Officer.

Occasion:

Alumni Dinner of the Class of 1916, held in 1926. The Company Commander will act as Toastmaster and introduce the speakers.

Addresses:

1. Speech of Welcome (by Chairman of the Dinner Committee).
2. Midshipman Days.
3. The Married Men (by a bachelor).
4. Our Lost Brothers—the graduates in civil life.

Occasion:

A Y. M. C. A. Smoker in Memorial Hall.

Addresses:

1. President Wilson—the Spirit of the Peace Conference.
2. Our future naval policy.
3. The Monroe Doctrine and the League of Nations.
4. Admiral Eberle—a tribute to our former Superintendent.
5. A Force for Future Peace—the internationalization of the German colonies.

For any one evening there are, of course, but five or six possible subjects assigned a week beforehand for the men to be prepared upon; but though two or even three men may be called upon, in the course of the evening, to speak upon the same subject, there is, however, enough of a desire in each man to be different from another, and a genuine atmosphere of rivalry existing, to offer a chance for many an impromptu speech, and many a witty sally. There is a limit of course both to human endurance and to the length of the evening; but, with the general spirit of men "on a holiday" prevalent, and with complete geniality and friendliness pervading the "occasion," and the Toastmaster doing his own duties well, the evening usually passes away all too soon.

Sometimes the officer in charge, before closing the ceremonies, takes opportunity to offer a general criticism of the evening's performance, or makes some individual criticisms; more often, however, he does not have time to, which is just as well. The applause of his fellows when a man makes a good hit, the spontaneous laugh of 35 or 50 young and keen men, or else the dead and tomblike silence which may greet your address when you have sat down, will tell your midshipman more in the time of the twinkle of

an eye-lash, than would a 30 minute conference with his English professor. If you were one of those not called upon during the evening, you came, nevertheless, totally prepared to speak, and you have listened to a variety of speeches. You have therefore, quite unconsciously, sat in a critical mood upon your fellows. This, as you soon enough learn, is of infinite value to you when your turn does actually come. With but sixteen companies in the First class, and the work continuing throughout the year, your turn may come soon enough.

The speeches these First classmen make are often admirable indeed. The following speech was actually delivered in 4 minutes by a First classman at one such evening, was written out by the man who delivered it, and is here produced—except for some punctuation corrections of mine—verbatim.

On Military Character

A recent issue of a current magazine was dedicated to the proposition that all men are created equals, and that none should be subjected to the tyranny of the after-dinner speaker. It depicted in no cold phrases the delights of that Utopian period when all could eat, drink, and be merry, having never to fear the tiresome speeches to come.

However, those of us whose misfortune it is to live in the present, must suffer, and in turn inflict suffering, because the shrapnel of progress has not yet pierced the armor of custom.

I am—with regard to this speech—in the position of the old negro of chestnut fame. One day he was haled before the judge for a minor offense, and stated that he desired to plead 'not guilty.'

"Well, George," said the Judge, "are you going to get a lawyer?"

"No sah! I don' want no lawyers messin' 'round in my affairs!"

"But George, how are you going to get along? What do you propose to do?"

"Well, jedge, if it's jest de same to you, I'm willin' to drop de whole thing!"

And that expresses my sentiments exactly; but, unluckily, sentiments are not to be considered. So, I shall go on.

By nature, man is born military and war-like. Which of us has not often battled for the right to be Sheridan, 'Stonewall' Jackson, or Buffalo Bill? Surely, nature intends us to be soldiers; only many of us miss our calling, and after childhood days follow peaceful paths. Some few, however, become so imbued with the ideas, that they later seek the service of their country as a life work. It is with these that I will deal.

And unhappily, it is not always patriotism that leads a man to take up arms in time of peace. Often more worldly reasons are the cause. A man enters service with no military character. Soon, however, this begins to develop. By incessant training, the man is taught to act not as an individual but as a necessary cog of an immense machine. Obedience becomes second nature. Thoughts

of personal glory become fewer and fewer. The man is inspired with that 'esprit de corps' which makes him willing to endure hardships for the sake of his flag. In short, a man so develops that he prepares for military labor when he should be getting ready for lunch.

But of what value all this? Could not automatons fight as well as the modern soldier? The answer is simple. A well-known general said lately: " $F = M \times B \times T$ "; that is, fighting efficiency = 'men' times 'brains' times 'training.' And 'brains' times 'training' are surely a part of character. The hireling has no character, therefore his value as a fighter is zero. The good soldier must have such a love of country and of flag, such pure unselfishness, and such loyal obedience that he will suffer untold hardships, fight hopeless battles, and if necessary, lay down his life a willing sacrifice.

In war alone we find the fullest consummation of military character. No great thing is ever accomplished without a struggle. No great character formed but in the face of hardship.

We are here to learn the elements of military character. Our training is such as to mould us along those lines. Unconsciously, since the beginning of our service here, we have learned to look at 'honor,' 'duty,' and 'patriotism' in a new light. In short, we have been given a groundwork upon which each of us, in future time, may build a character which will add to the glory of the state, the flag, and the Service.

It is not intended to suggest here that the speaking, from week to week, throughout the year, takes on any stereotyped form of "occasions" merely—though the infinite variety in these "occasions" saves the work from becoming uninteresting at any time. Once in a while the evening is devoted to an "After dinner conference." In which case it may take the form of a conference on "Idealism after the War," or upon "Contemporary Social Conditions"; the evening may be devoted to a conference upon current history or literature, or upon one of a half-dozen other subjects. Occasionally, too, a midshipman officer acts as Toastmaster throughout the evening, a novelty which not only adds to the pleasure and the intimacy of the evening's events, but also gives excellent instruction to that midshipman as well.

And where, you now ask is the groundwork for all this laid? The answer lies in the contacts of the midshipman with this department. From the moment the "plebe" enters into the work of the department, until he becomes a First classman, every subject which we teach him has something or other of speech education attached to it. During the first full semester of his entering year he receives careful instruction, at great length, in the principles of public address as an integral part of his work in English. Not alone by

lectures delivered by the Head of the department, but also through the more intimate work with the instructors in the section-rooms, he has constantly precept preached to him, he studies what are the elements of speech making in a text-book especially prepared for his needs,⁴ and he is given very frequent opportunity to make short speeches before his section, to practice construction of forms, and to receive immediate criticism from his instructors. During this first half year occurs the first formal study of the art of speech-making. The groundwork once laid, the business of public speech becomes hereafter for him a less formal matter and sinks altogether into the regular studies which he takes with this department.

Take, for example, the second semester of this year. The "plebe" is now studying modern history and essays on contemporary matters. As we go on, from lesson to lesson, in Hazen's "Modern European History," we assign, quite frequently, speech topics upon that lesson. So, the other day, while men were incidentally exhibiting their knowledge of the text-assignment for the day, they were doing so in front of the room, and in the form of short 4 to 5 minute speeches. For these speech purposes the instructor tries to assign certain topics beforehand which shall tie the text of the day with some other material of present interest, so that a man may have an opportunity to create while he is upon his feet. So, for example, I had a number of speeches comparing Napoleon with the Kaiser; or the first days of the present Russian Revolution with the comparable situation in France during the time of Louis XVI; or the influence of Rousseau with that of Tolstoi. These I have mentioned were subjects chosen by the men themselves. As the semester advances we shall devote a large part of our time to essays in contemporary literature and history. For this purpose a collection of essays, addresses, and sketches gathered by the writer from some of the most distinguished modern speakers and litterateurs will form a large part of the work in section-study.⁵ Besides serving to illustrate much which we shall study in Hazen, they will offer, I hope, a large number of models of excellent forms of address to analyze in the class-room. Based upon the variety of ideas pre-

⁴ "Composition for Naval Officers" by Stevens and Alden (Lord Baltimore Press, 1918). For the conception and the ideas expressed in this useful little text of ours the Head of this department—Prof. C. Alphonso Smith—is altogether responsible.

⁵ "World War Issues and Ideals," edited by Morris Edmund Speare and Walter Blake Norris (Ginn and Co., 1919). This book was reviewed in the January number of THE QUARTERLY.

sented through these various speeches and essays, topics will occasionally be set, upon which the men will themselves create short addresses for the section-room.

We have just completed, with the end of this semester, our work with the third or "youngster" class in naval strategy, and naval history. Here, where it may be presumed, there was most barren soil for the practice of speech-making, we yet had good opportunity to receive many an outline for a speech, and to hear many addresses of a brief form delivered. At least during every fortnight throughout the semester we were able to devote one full hour to speech-making, to oblige every man to take part in it, and to give every man some direct criticism upon his work. For example. We were studying, in *The Naval Institute* (the professional magazine of the naval service), articles upon "anti-submarine tactics," "the value of the battle-cruiser," "the English Naval Schools"; speeches delivered upon the text for the day, planned by the men and without my advice, were as follows:

- "Anti-submarine tactics by the American Navy"
- "The battle-cruiser in our present naval construction policy"
- "Some joys of life at the Osborne School."
- "Why the American Naval Academy is more democratic than the English naval schools."

Next year, when we return to the peace-time four-year regular schedule, these "youngsters," who will then be second-classmen, will be obliged to follow out, if we return again to the methods we used with them in past years, a program of whatever study it may be, with some occasional practice in speech-making as part of the form into which they must exhibit their knowledge of the text-assignments of the day.

It will be seen, then, that with the exception of the first semester of the "plebe" year, speech education is, here, a natural process, made part of the plan for each study in the department, but yet not a form of "course" which can possibly interfere with the regular and required studies in the Naval Academy. In the overburdened program of studies about which I spoke earlier in this article we have not added another course; and yet, we believe, we are giving the men constant opportunities for practice in public address, and allowing them an opportunity to infuse, into this speech-making, the ideas and the knowledge which come to them

from their other courses at the Academy. And even in the first part of the "plebe" year, the work in speech-making is, in reality, made part of English Composition. The threads of public speech education are woven into the pattern of all our studies throughout the three first years of the student's life. When he becomes a First classman he is left, for the most part, to embark upon his own craft and to sail it with evidence that he is familiar with the laws of speech-navigation. And, in most instances, he proves the confidence that is placed in him.

The guiding principle, then, of our work here is a pragmatic ideal. Driven by the exigencies of the situation, our course has become a part of the natural life of the midshipman; as it has grown the work has become more and more an organic unit. To the writer, who has had his turn in student-days of thundering into caverns of space with the teacher hidden away in some dark shadow of an enormous and empty hall, the ideal which guides this present method of ours tends to produce a greater intimacy in the work of the student, a more natural responsiveness, because speech-education is made an integral part of the student's regular work in various courses. Speech-education should, by its very nature, be one of the most natural subjects of a curriculum. The clumsiest student of the platform, the most ungainly, will, when occasion calls it out of him, speak with earnestness, with conviction, and—for all intents and purposes—with dramatic emphasis. Let but a great joy come into his life, or a great sorrow; let him be stirred by a noble sentiment, and he will render an independent, swift, and genuine verdict. It is the artificial surrounding, the conscious machinery which absorbs him, that makes him lose all his genuineness, his independence, and which claps him into jail by his self-consciousness. If we can only succeed in making this process of training a natural part of his daily life, we shall be well on the road to get from him the best that he has to give us—that is, what is *his* natural and sincere reaction. And that, in the final analysis, is the foundation stone upon which all culture must be built.

DRAMATIC PRODUCTION AND THE EDUCATIONAL CURRICULUM

GERTRUDE E. JOHNSON
University of Wisconsin

"The theater is the most potent and direct means of strengthening human reason and enlightening the whole nation.—Louis-Sebastien M. Mercier."

NOW that we may turn our attention once more to affairs scholastic, I beg to submit some figures and deductions collected from a questionnaire sent out over a year ago to some thirty of the leading colleges and universities of the country—from California and Texas, to Maine and Virginia. Only co-educational institutions were addressed, and the larger proportion were state colleges or universities, as it seemed desirable to ascertain what the attitude of the people's institutions is toward dramatic activities. It was in the hope that more constructive attention and legislation might be given to this important field and its proper educational function, that this questionnaire was undertaken, and it is in the same hope that the results are here submitted and this article written.

Following is a list of the twelve questions asked, together with the letter which accompanied each set of questions. Replies were received from twenty-seven institutions, and the writer takes this opportunity to thank those who were kind enough to give full and helpful answers, and in some cases to send useful material.

The Questionnaire

Institution:

Answered by:

- | | Title or position: |
|--|--------------------|
| 1. How many Dramatic Clubs for men? Women? M. & W.? | |
| 2. Which do you think the better policy in co-educational schools, to have clubs co-educational or separate? | |
| 3. To what extent are clubs under faculty supervision and guidance? | |
| 4. Do they give out-of-town performances? | |
| 5. Does the out-of-town performance offer advantages in added interest, training, receipts, assistance to communities in the bettering of dramatics, sufficient to warrant urging its allowance? | |
| 6. Are productions made in University buildings or outside? | |
| 7. If outside, are clubs put under heavy financial burden in rental? | |
| 8. If given in University buildings, are the producing elements adequate, | |

viz:

- a. Size of stage.
 - b. Lighting.
 - c. Scenery.
9. Are the producing elements adequate outside, as above, viz:
 - a. Size of stage
 - b. Lighting
 - c. Scenery.
 10. Do clubs do original writing or producing?
 11. Is a special "coach" engaged from outside the university?
 12. If special coach is not secured, what faculty member has the work in charge?

The letter read as follows:

"I am conducting an investigation concerning dramatics as pursued in, and fostered by, various universities and colleges in the United States. May I engage your interest and assistance in the answering of the enclosed questions?

"It is my belief that dramatic activities are given too little place in the *regular* work of our higher education institutions, and that they are considered entirely too much as an extra-curricular matter. As a result, too little encouragement is given in the way of careful and competent direction, and adequate or even appropriate opportunity for rehearsal and production.

"Anything you care to add in the way of a personal letter touching upon these questions, or on the matter as a whole, will be gratefully received and carefully considered. May we not hope to accomplish something for Dramatics through this questionnaire?

"If you are interested in the results I shall be glad to hear from you and to send you whatever material I have gathered."

: Tabulations from the replies gave the following results:

No. 1. Number of clubs for men,	11 (5 musical comedy)	6 dramatic.
Number of clubs for women,	8	
Number of co-ed. clubs,	34	
No. 2. The better policy.		
Co-educational,	21	
Place for both,	1	
No view,	1	
Separate and co-operate,	1	
Either,	1	
Both work well,	1	
Separate, never tried the other,	1	
No. 3. Faculty Supervision.		
Censorship,	6	
Advisory,	6	
None at all,	4	
Assistance,	1	
Supervision,	1	
Indeterminate,	1	

Guides,	1
Direct Guidance,	7
No. 4. Out of town performances.	
Yes,	11
No,	8
Through extension,	3
At times,	3
No answer,	2
No. 5. Does out of town pay?	
Yes,	11
No,	4
No answer,	5
Except in money,	2
Uncertain,	5
No. 8. Producing conditions in College buildings.	
Excellent,	1
Good,	5
Fair,	3
Poor,	12
No. 9. Producing elements outside College buildings.	
Excellent,	2
Good,	14
Fair,	3
Poor,	2
No. 7. Expense incurred in producing outside College buildings.	
On a percent basis,	3
No answer,	1
Under heavy expense,	23
No. 10. Original writing	
Yes,	2
No,	17
A little,	5
One act plays,	2
Men's Musical Comedy,	1
No. 11. Special Coach.	
No,	14
Yes,	5
At times,	5
Musical Comedy,	3
No. 12. Department doing most of the directing if outside coach is not engaged.	
Public Speaking	17
English,	3
Anyone,	3
No coaching,	4

About half of those addressed expressed some interest in the effort of the questionnaire, sending helpful letters and data. Eight, only, cared to receive word of the results.

A careful consideration of this data is disheartening, but, with the above facts before us, one need no longer wonder that Dramatics remain the most utterly extra curricular step-child, a thing to be conscientiously censored. Treated as a stranger, entirely outside the educational household, it is hardly to be supposed that much of constructive value may be expected from it.

It is easy to see that the presenting opportunities are utterly inadequate, and, apparently, there is little or no attempt to provide anything adequate. Students are obliged to depend upon a college audience, and they must meet the undue expense, which they are bound to incur, producing in outside facilities. Faculties object to the class of material presented, and yet, the students have no alternative but to present a class of material that will appeal to the average college group.

Fifty-three clubs are reported in these twenty-seven schools. These are permitted to exist, but given no assistance to make them the constructive power in dramatic taste of which they are capable. Usually performances can be given only on week-end evenings, when even a student audience, of any size, or of a representative nature, is entirely a gamble, because competition of all week-end activities, of dances, parties, and the like, must be reckoned with.

The question of the personnel of clubs has been raised in some places. In this connection it is interesting to note that thirty-four of the groups comprise both men and women, while of the eleven comprising men alone, five are musical comedy clubs, men taking the women's parts in more or less burlesque fashion. This leaves but six dramatic clubs for men alone, and eight for women. It is the opinion of twenty-one, who reply in very definite fashion, that the co-educational group offers the only constructive opportunity.

Administrators, who are adverse to even discussing the potential influence for good which presentations taken from the state institutions to other towns might exercise on these communities, should be interested in the following figures. In seventeen of the twenty-seven colleges, out-of-town performances are not prohibited. This is exclusive of the musical-comedy clubs composed entirely of men. These clubs exist, apparently, for the sole purpose of taking out-of-town trips, and their value to other communities is never questioned,—even though the public is all but lost in a sea of hopelessly inane, and useless musical-comedy slush. Walter Pritchard Eaton

in a recent article on "The American Theater and Reconstruction,"¹ says, "A majority of the American people—and I believe, if the figures could be ascertained, a stupendous majority—are, at the present time, utterly beyond the reach of any influence the drama might exert." The drama has, in all ages, been a constructive force in the life of the people and nation where it flourished. It has yet to be proved that musical comedy has any right claim to existence on any similar basis.

Perhaps the most interesting reports, from some points of view, were under the heading of faculty connections. In seven instances out of the twenty-seven, there is direct faculty guidance and assistance. Four say frankly there is none at all, six censor, and the advisory situation is really only another term for censorship. There are six of these, while the terminology used by the rest to explain whatever connection there is, is illuminating in itself.

Most of the directing of this activity is in the hands of the department of Public Speaking. The work is certainly *public speaking*, and I know of no other department which should be so interested in seeing dramatic activity assume its proper place in the educational curriculum. I submit, however, that a competent coach of debate, or a teacher of argumentation, is not necessarily competent to produce a play. Also, I doubt if many such would feel the necessity of putting dramatic activity on a par with their debate work, much less, of seeing that it might have even more significance than that activity. In any case, the work of dramatics is being done successfully and correctly, with full authoritative backing, only by men and women whose interests are first and last in this field. For such departments as have chairmen whose interests are elsewhere primarily, an instructor of the proper caliber and training, *who shall be paid a proper salary*, and not be dependent on some portion of the proceeds of each given performance, would go far to better the situation. People really trained and fitted for this position are few, and, when found, can command and deserve a place on any faculty, and a salary worthy of their powers.

Under such conditions, dramatic activity has been carried on. In the changes to be made in the administration of education, is it impossible to bring this activity into its rightful relation to the life of the educational institutions, and thus assist in making it a

¹ Eaton, Walter Pritchard, *The American Theater and Reconstruction*. *Theater Arts Magazine*, Jan. 1919.

constructive force in the civic life of our communities? Mr. Eaton, whose article I have already quoted, says again, that in our reconstruction work dramatically, "we must strengthen all our independent (free of the trusts) playhouses everywhere, by making communities dramatically alive, by encouraging municipal recognition of the drama in practical form, by counteracting the dreadful blight of the movies wherever possible, especially through neighborhood playhouses and people's theaters and amateur groups and the schools. Every school should have, and some day will have, a stage and teach Shakespeare in action, to which end I believe the Drama League branches should seek everywhere to elect at least one member to the local school board." He adds, that today the trained capacity for dramatic judgment is non-existent, save in the two producing centers of this great country, New York, and in a much smaller way, Chicago. And still educational institutions have no place for educational work in dramatics!

It is clear to those, who give constructive thought to the matter of dramatic production, that in no one direction do state supported institutions owe a greater debt to the community and nation they serve, than in this very matter. The life of a nation, moral, social, artistic, even political and economic, is not and cannot be separated from its amusements. And yet, in these our great institutions of learning, save in some three or four instances, in the whole country, where are these problems attacked? What effort is made to establish taste and appreciation so that something beside musical comedy and cheap thrillers may be appreciated? Is it no shame to these institutions that, as a nation, we are almost without artistic taste in any direction, and are so rated by other nations? "A national art consciousness, a national art unity is what is needed. Such a condition is at present impossible in America; and to the fact that it has been so long impossible I believe we can trace no little of our national indifference to vital drama, and our lack of a living relation to the theater. Further, so long as it remains impossible, I believe any attempt, or any hope, to make the drama serve national needs in reconstruction will be vain. And by national needs in reconstruction I hold not the least to be a living contact with beauty, with things of the imagination, of the spirit, of the creative mind, with the great art works of other nations as well as our own, with things serious and abstract as well as frivolous and materialistic." I again quote Mr. Eaton.

Courses are offered in our educational curricula about the drama as a structure, and about dramatists. To what end? Academic to be sure, and the rest is silence. When the students, in such courses, have satisfactorily written their examination at the end of the course, all educational (?) ends have been satisfied.

Where is play-writing to be encouraged? Only in the offices of the syndicates? We find a great many people who object to the sort of plays produced, but when and where is the brand to be bettered? Such efforts, as are put forth, are again academic. Cannot we understand that this activity to be of any real value, must have a place in which to operate in actual experiment? Producers object to attempts which come to their hands, because they have exactly the mark they might be expected to have, never having any foundation save good English structure, and a theorized form. Students could be interested in the arduous task of perfecting themselves in this form of writing, if only they could go clear through the activity of seeing their attempt have actual presentation with something like adequate production.

Trusts are discussed, civic problems are labored over, economics in all sorts receive full attention in our accredited classes. What of the full and complete subsidization of our theaters, visited by all classes to see whatever fare the syndicate sets forth, at whatever price it chooses to fix. Our young men are sent out versed in business ideals along many lines, prepared to seek legislation, to do constructive civic work. Is this not a field worthy of their best labors?

We are told that the class of students interested in dramatics is not of the highest type; that very often their grades are among the lowest, and that only a small number are interested anyway. If this be true, is there any likelihood that a larger and more important group can be interested in this activity and its problems, so long as our college faculties and authorities refuse even to consider the subject of dramatic presentation, in other than the hopelessly defaming light of the completely extra-curricula activity, giving it no constructive assistance in any particular?

The past few years have seen an attempt, more wide spread and far reaching than any previous one, to effect a change in affairs dramatic in this country. The movement has not been confined to this country. Indeed, our attempt is largely due to inspiration from abroad. Greater gains have been made in other countries

than in ours, because of national interest, legislation, and backing. Anything national in this direction in this country is to be hoped for in the reconstruction period. Hope springs eternal, and so I say, we may hope! Work of great importance has been done in France, in Germany, in Russia, and in England. To the cause in this country, men and women of the highest culture and training, college men and women, have given and still are giving, their best thought and effort. Two things block them at every turn, an enormously wealthy syndicate and its bought and paid for press "criticism," and a public with little taste for things artistic in any form. It is in this problem of the public that educational institutions, of every rank, should take a part, and a prominent one. Their opportunity is with that vast number which is to go out year after year to affect, to make, indeed, the standards of our communities in this as in other fields.

Our theatrical purveyors of best paying goods, assure us that they produce what the public wants! Surely we are lost already if this is true. But it is not. Which public does the syndicate refer to? Is there only one? "It is a mistake to say that the public demands what it shall have, since that presupposes some standard already fixed by the public, and up to now so far as its taste is concerned, the American public has not set up one requirement."² "The continental public has gone dramatically to school for several centuries; it is artistically grown up, reasonably mature. Ours has been left to shift aimlessly for its schooling, practically unprovided by our theaters with formative discipline in art, good taste, or ideas, while it has spent its time crying for meaningless diversion, with which, for a consideration, it has been provided, *ad nauseam*, with the result that, like a spoiled child, it has lost all idea of what it is crying for."³

These words, coming from men well known in the dramatic world, must carry some weight on the question of audience. And in this connection, in a recent number of the *Fortnightly Review*,⁴ we find a noted English actor and scholar touching upon the same points we are trying to emphasize. Reviewing this, the London correspondent of the *Christian Science Monitor* writes, in part, as

² Hopkins, Arthur, *How's Your Second Act?* p. 19.

³ MacKaye, Percy, *The Playhouse and the Play*, p. 166.

⁴ Eadie, Dennis, *What is the Matter with the Theater?* *Fortnightly Review*, Nov. 1918.

follows: "We have established a vicious circle, within which the public are given, and again in turn are taught to ask for, work that can serve no better purpose than that of whiling away a leisure hour.

"Now this condition of things dramatic must end. The moral forces that war has nurtured among the democracies of the world, will not permit an instrument, so potential for good as the drama, to be exploited solely for the benefit of men of affairs. Means for restoring the player's art to the place that Shakespeare rightly claimed for it—as a mirror of the best thought of the time—will certainly be found. What is to be the nature of those means, we do not yet know; but they may perhaps be intelligently anticipated. Among the more obvious will be the establishment of state-endowed theaters and opera houses which, by encouraging a taste for sound drama well acted and simply produced at low prices, will compete strongly with the production of rich syndicates; and will encourage less wealthy actor-managers, and producers with ideals again to venture upon the presentation of drama of which they need not be ashamed.

"But the vital determining means of deliverance from present conditions are to be sought and found deeper down in the national consciousness. Those interested in the theater as an institution with a larger purpose than idle entertainment on the one hand or mere money-making on the other—and they are more in number than is generally supposed—must encourage in every possible way—by presentation and production, by pen, by purse, by propaganda—the acceptance of a national drama, as an integral part of a wider national scheme of education."⁶

Here, it seems to me, is work worthy of the best efforts of the best in educational curricula. Dramatic presentation and the community are mutually dependent on each other; dramatic presentation depending for its existence on the support of the people, and for its standards, upon the standards set by the people; and there must be created in the people a desire for what is good in the theater.

To accomplish this we should begin with the children in the elementary schools. How can we expect to bring up a generation which will evolve into an educated and discriminating audience, if we allow our children to believe that the height of dramatic

⁶ Christian Science Monitor. *Dramatists of Coming Years*. Jan. 28, 1919.

excellence lies in western film dramas and Keystone comedies, and "lies and lies!" Children's theaters, supported by public funds, and participated in, and attended frequently, by all the children in the city, will be of inestimable value in supporting the dramatic education in the schools. Such theaters are already operative in New York and in San Francisco. Between these two points there is yet considerable territory to be reached!

Conceptions of the drama and of dramatic production in all its phases, gained by pupils of high school age, are likely to be the conceptions they will retain as standards. Secondary education, therefore, ought rightly to include possibilities for rather broad training in the field of dramatics. The principles of good production should be learned by experimentation, which should be carried on along extensive lines. Ideally, all the pupils would have a fair opportunity to work with the drama in its many phases, and so, in Mr. MacKaye's words, go "dramatically to school." The dramatic activity in our high schools under the present system, which allows only a small selected group to work intensively on an annual class or school play, is of very meager influence. Extensive participation in various productions will inevitably result in an interest in, and an understanding of, dramatic values. I will not take time here to name the departments of the high schools, whose interest and assistance should be engaged in this activity. The object should be to destroy the old idea that only a few "gifted" actors and actresses in embryo, are the only people to be interested in, or to profit by, dramatic activities.

I believe the high schools, far more than the higher institutions of learning, have realized the possibilities in this field, and as a whole have done much better work in organizing it to its best advantage. They have the greatest opportunity. They deal with the greatest number, and can go far to mould taste and spread knowledge, in the community with which they come in close and direct contact.

One serious matter should be brought to the attention of principals and those in charge of dramatic production, i.e., the way in which the funds from such production are disbursed. In several summers' experience with teachers, I find when I ask what is the greatest hindrance to progress in the work of dramatics, they say that it is lack of proper producing elements. They add, however, this need not be so, if only some portion of the income from pro-

ductions might go into improvements. They say the students are eager and willing to work for such ends, as are the teachers themselves. The principal, however, has other ideas, and in far too many cases, we have subsidization of quite as heinous a sort as the syndicate evidences. The proceeds of athletics are turned back to athletics in great part, if only to pay the salary of the most competent director available. The money from a play, on the other hand, may be appropriated for almost any school use, from a drinking fountain to a printing press,—with no voice given to those who have produced the same. Not that it is inappropriate to make this activity prove its use, in some measure, after this fashion, but that constructive interest cannot grow, nor the proper producing elements be increased, unless *a portion of the proceeds of every performance* be turned back to a fund for the betterment of dramatics, and unless more than one person shall decide how the money shall be distributed.

But it is to the colleges and higher institutions we must look finally, if we are to have leaders in this field of endeavor. As the situation now stands, we have seen that the assistance rendered the dramatic condition in our country by our educational institutions is practically negligible. In general, the part the college courses and college dramatic societies have played in the new movement, has been greatly exaggerated. Certain narrow isolated phases of the drama and of production, studied by a small and unrepresentative number of students, have been hailed and exalted as of great assistance in the field of dramatic and theatrical improvement. To teach playwriting to thirty or forty students, or to prepare a few trained scenic artists is not to improve the general theatrical situation to any degree. Not until we can send out into the world a large number of college graduates with a broad understanding of the whole comprehensive field of theatrical production and its relation to the life of the nation, will we be rightly helping the situation. Dramatic production in its broadest conception should be studied in our colleges and universities as other great social and economic problems are studied, and academic credit should not be denied courses in such a vitally important and humanly necessary subject.

When the dramatic education of our audiences is on its way, then will the Little Theater, the pageant, the local stock company, and other efforts to improve the forms of theatrical activity, come into

their own. As a correlated activity, and as a secondary aid to public education, they will be invaluable in keeping the standards of dramatic production high. When the public is awakened to the realization of the necessity to improve a great human institution, like the theater, by creating within itself a unity of ideal and taste, then we need no longer worry about being imposed upon by the low standards of a theatrical syndicate. Without the toleration and support of the public, the commercialized theater will be unable to exist. The solution of the whole problem lies through one medium only—the education of the people. This, it seems to me, rests very much more in the hands of the educational authorities, than they have remotely conceived. It is time to ask their full consideration. The welfare of dramatic production in America is in the hands of the educational institutions. It is theirs to cherish or stifle, and the problem is second to none in its sociological aspects and importance.

If, as directors of this work, we have failed to build as large as we should, if we have not fought as good a fight as we might, now is the time to make a new effort. Writers of plays are needed, trained directors are at a premium, artists, in line and color, have more opportunity than years of dramatic production have seen. Critics of real value in taste and vision, as well as sound dramatic knowledge, who are unafraid of the syndicate, were never more in demand; even theater architecture is engaging the attention of the most competent builders. All this comes rightly under the head of dramatic activities. Literature on the subject, we have in a larger and more authoritative body than ever before. Surely the field warrants our united and untiring efforts, to place dramatic production among the accredited subjects in any curriculum. Three things militate against the work. First and always, inadequate producing possibilities; second, the lack of a regularly recognized faculty member, with rank and salary comparable to any, to teach dramatics in courses that shall receive academic credit; and third, freedom to work out the problems of this field without censorship! Perhaps this evil would be removed if the second element were always present. Certainly it should be.

Let it not be overlooked by any one who reads this article, that it is as useless to attempt to carry on successful courses along any of these lines, with theory predominating, and with no adequate facilities for experimentation and complete presentation, as it is

to teach painting without canvas and colors, or sculpture without chisel and marble. If our educational institutions are interested to better the standards of dramatic presentation in America, let an adequate place for that presentation be provided in every such institution in the country.

EDITORIAL

PROFESSIONAL WRITING

TEACHERS of speech in the United States ought to do more professional writing. Particularly in the period of readjustment, rebuilding, and experimentation through which we are now passing, should workers in this field put their ideas before the educational public. We are not calling here specifically for more copy for THE QUARTERLY. THE QUARTERLY carries now too large a part of the professional output in this field. We neither have too much nor too much that is good, but our needs should be supplied and there should be a considerable overflow for other journals. We need to be represented "abroad." Before intelligent work in speech education can become universal or even reasonably wide spread throughout our school systems, the educational world in general must become informed both as to the ends we would serve and the methods and means by which we would serve them. Valuable as is professional writing and talking among ourselves, we must go beyond our departmental frontiers before these broader and more general aims can be accomplished.

There are certain ideas which are now commonplaces among well-informed teachers of speech the exposition of which would be new and interesting to the readers of other journals than THE QUARTERLY. Many specific topics which have been so much discussed in THE QUARTERLY that we would hesitate to publish more on them at the present time, should be discussed in general educational journals or in the periodicals devoted to allied fields. And we are confident that a ready welcome would be found for such articles in such publications. THE QUARTERLY of course will wish to carry a reference in the *Periodicals* section to every such article published—no matter where. Many of them we might be glad to reprint in full.

Why not plan now to publish some helpful article on some significant subject (old or new) in some periodical or other? Lay plans now and write it this summer.

PERSONAL ITEMS IN THE QUARTERLY

THE question of publishing personal items in *THE QUARTERLY* has come up a good many times. The policy in the past has been to refuse all items of a purely personal nature, but to publish items of news containing professional information—changes of one sort and another that seemed to have professional significance. Such news items of course frequently carried the names of persons and were in a way personal items. The line is obviously not easy to draw. Sometimes we have taken the liberty to rewrite statements sent in, in order to make them seem less like "personals." We have declined to mention such things as recitals and lectures given by professor So-and-So, or Miss Blank's appointment to such and such a position, or the fact that a certain college won eight out of nine debates in a given year. We have tried to avoid giving free advertisement. But we have mentioned a transfer of courses at Utah, a required course at Iowa, a graduate course at Wisconsin, a speech correction course at Fall River, etc. So much for our policy.

Now comes a letter from an active member of our profession in which is the following:

"By the way, I renew my suggestion that personal items would be of interest. For example: Kay left Washington and Jefferson to go to farming, as a duty, when war broke out; milks cows before going to class; happens to be near Swarthmore and is teaching there in the absence of Pearson and Hicks. Frank Brown has been in Y. M. C. A. work in Italy, but this winter has gone to Paris. Drummond has become principal of the Cascadilla School at Ithaca. Big dope on the Northwestern man, Dennis, back from Russia, and testifying before the Senate Committee. Merry seems to have done notable work in the Iowa Four Minute Men. Why not tell about 'em, and have us send in items? Let's have the human touch."

We now wish to put this question to the readers of *THE QUARTERLY*. Do you want *THE QUARTERLY* to carry personal items? Will the establishment of a section on "Personal Notes" help or hinder the promotion of the professional ends to which *THE QUARTERLY* is dedicated? Probably space considerations alone would compel the editor to refuse many of the items that would be sent in. Could any editor include some and exclude others without arousing much resentment on the part of those whose items were left out? How would it do to use space now left blank at the end of various main articles and departments—to keep the printers supplied with

a folder of personal items and instruct them to fill with it all fractions of pages now left blank? There are over four pages of such blank space in the last issue. Would it spoil the appearance of THE QUARTERLY to fill such fractions of pages with personal items? Would a separate section be better?

If readers of THE QUARTERLY will let members of the editorial board know their opinions on this matter, it will aid the editors greatly in coming to the right decision.

OFFICERS FOR THE YEAR

THE following telegrams were received by the editor just as this issue was going to press. (Punctuation supplied by the editor.)

Basset wrote committee as follows: "Election by mail or any other way that might be desired would take time and might not be very representative. The simplest and most satisfactory way would be to ask present officers to hold over." I directed Redmond, Herring wire opinion to you. This note final unless early expression from members upsets it. Has not been time for expression re summer convention.

(signed) H. S. WOODWARD.

Voted that national officers serve until next regular meeting.

(signed) D. W. REDMOND.

Bassett letter just received. I approve suggestion to retain former officers.

(signed) BERTHA F. HERRING.

THE FORUM

THE EASTERN CONFERENCE

THE tenth annual meeting of the Eastern Public Speaking Conference will be held at Princeton University on Monday and Tuesday, April twenty-one and twenty-two. The annual meeting was passed last year on account of war conditions, and the previous year the conference was held in New York City in conjunction with the annual meeting of The National Association of Teachers of Speech. It is therefore particularly desirable that every member of the conference make a very special effort to be present this year, to give the association a vigorous new birth, and to help plan for its enlargement and greater usefulness. A splendid program is being arranged and the usual delightful social features will not be lacking. A very special invitation is extended to the women teachers of speech or voice to be present. Accommodations may be reserved in advance by writing to Professor Henry W. Smith, Princeton, N. J.

The formal program will begin at ten o'clock on Monday morning, and the business session will close by twelve o'clock noon on Tuesday. Programs will be sent out to those whose names are on the mailing lists. Others may obtain copies by writing to the President or Secretary of the Association. The association welcomes all who are interested in voice training or any form of public speaking to its meetings. Annual dues are one dollar, which may be handed to the treasurer at the conference. If you expect to be present at the meeting the president would appreciate knowing it in advance, it will encourage others to come.

WILBUR JONES KAY, *President.*

*Swarthmore College,
Pennsylvania.*

THE FUTURE OF THE FOUR MINUTE MEN

THE organization of the four minute men has had so much interest to teachers of speech that it seems well worth while printing here Mr. Ingersoll's suggestions for the future of that organization. The following is quoted from an article entitled "What shall the Four Minute Men Do in the Future?" by Wm. H. Ingersoll, National Director. This appeared in the Four Minute Men News, Edition F, December 24, 1918.

Two plans for salvaging something of the value of the Four Minute Men for further service have been suggested, and I submit them here.¹ Each of them helps to meet the needs inherent in our condition of national existence.

The first of these two suggestions contemplates having each local Four Minute Men organization form itself into a local forum to hold open public meetings once a week or once a month at which public questions of the hour would be discussed or debated. These local bodies could affiliate into State forum organizations and the various State organizations could affiliate into a national organization or the national organization could be made up of local units directly affiliated nationally instead of by States. Each local unit would pay a very modest sum for annual dues to the national headquarters, which would with this support provide bulletins suggesting topics of the hour and providing full information on both sides of every question broached, so that by having the same matters of public interest thrashed out in open discussion everywhere throughout the country at the same time a tremendous impetus would be given to national unity, so greatly needed in American life. This, of course, would not in any sense be propaganda; it would not be partisan, but it would focus the public thought nationally on matters of universal public interest, and we can in this country safely leave it to the people to arrive at sound and just conclusions when the merits of both sides of popular questions have been put before them.

Incidental to this suggestion has come a supplementary thought, namely, that now that the armistice has come and peace is soon expected, each community which has lost sons in the national cause will wish to provide some form of memorial. One village is reported to have already appropriated \$174,000 for the erection of a granite shaft in memory of her beloved lost. But these men died in the cause of liberty and democracy and for the institutions of

America. Great as is the virtue of a silent granite shaft in commemorating their gift to their country, would it not be yet a finer tribute and one more fitting to the nature of the case if the community erected a beautiful and dignified public hall, no matter how small, dedicated to that great safeguard of the liberties for which these sons fought, namely, open discussion and exchange of ideas?

It would, in a sense, be a revival of the old-time town meeting, so important in the early history of our development, and it would be a fitting accompaniment to a free press among a free people. If those who have died could speak, would they not join in saying that to them it would be a more cherished recognition to have a temple dedicated to the living voice and the eternal principles which they died to serve than to have any personal memorial that could possibly be erected? Would not their memory be kept greener with their names inscribed upon the walls of this edifice and their deeds recalled in speeches upon fitting occasions?

One town in old Connecticut has already adopted this idea, and hundreds more are likely to follow. Our finest architects would undoubtedly furnish suitable plans without charge for such a temple of patriotism, and here would be set up permanent monitors of the public good.

Various incidental ideas have been suggested such as, that the Four Minute Men organization in each community become active in advocating this plan, making the memorial hall when erected the place of their meetings. Another that organizations be formed having only Four Minute Men and their families as active members, but admitting into associate membership all who wish to join. Another that in order to get immediate action while our thoughts are still centered upon the Four Minute Men work, that the local bodies be formed at once, and that they affiliate with one of the already existing forum organizations, several of which already exist, and the largest of which already has several hundred affiliated bodies in various parts of the country.

To those who wish to adopt these suggestions, and in view of the fact that President Wilson has recommended that the name Four Minute Men be not used for any movement hereafter, but that the name be left to be associated exclusively with the agencies which operated in connection with the war, the name of Liberty Forum has been suggested.

The second suggestion for the perpetuation of some continuing good from our organization contemplates the formation of a public speakers' association, and I quote the following from the letter of the proponent of the idea:

"The name of the new association might be THE AMERICAN PUBLIC SPEAKERS' ASSOCIATION.

"A branch should be established in each city or in each county where no large city existed.

"The officers of each branch should be a president, a vice president, a treasurer, and a secretary.

"The presidents of the county and city branches in each State should form a State council or lodge.

"The officers of the State lodge should be a president, a vice president, a treasurer, and a secretary.

"The presidents of all the State lodges should form the national lodge. This national lodge should be the national rules committee to decide the laws that shall govern the organization.

"The national lodge should have a president, a vice president, a treasurer, and a secretary.

"The association should, of course, have no Government control and should not be connected with any party or politics.

"The object of the association should be to promote public speaking and friendship between public speakers. To have at all times an active force of men accustomed to public speaking, who can be called upon by the national, the State, or the city public officials to promote any nonpolitical and nonsectarian enterprise. To have a register of the subjects upon which its members are willing to speak and furnish such speakers to any club, society, or other organization desiring same. To be known as the place where any worthy cause can get a satisfactory speaker to help it in time of need.

"The local organizations should meet at a dinner once a month. The State organization should meet at a dinner once a year. The national organization should hold a three days' convention once a year.

"Each member of a local organization shall furnish to his local a complete record of all the subjects that he cares to speak upon, so that the organization knows just whom to call upon when wanted.

"At the monthly dinners a committee could select a subject upon which each guest could talk not exceeding four minutes.

"Each local should be largely ruled by committees.

"There should be a committee on membership, a committee on dinners and entertainment, a committee on rules, a committee on inviting guests, a committee on allotting speakers to clubs, a committee on dinner subjects for debate, etc.

"We have now an organization of many thousand patriotic men who are still willing to devote much time and work to any public cause for the good of the public at large. Such a force once allowed to disband could never be gathered together again. Why lose such good as these men might be able to do locally if not nationally?

"There is not a city in this country but what has some great local problem that such an organization can help to solve and place properly before the public.

There is not a public speaker in the country that would not get much benefit from meeting once a month with an organization of this kind.

"Such a body would also be of the greatest possible value to such agencies of the Government as may continue to require the services of speakers during the reconstruction period. The Treasury Department certainly will do so both for the Fifth Liberty Loan and for the perpetuation of the habit of national thrift, which is one of the greatest assets of the war. It is not improbable that the Food Administration also may have further messages to be placed before the American people. In such an organization as that outlined, it is not necessary that the membership be restricted solely to those who have acted as Four Minute Men during the great war, but it might not be out of place to create a special charter or life membership open to those who could produce the necessary credentials to establish their official connection with the organization during the war."

In thus submitting for your consideration the two most likely thoughts that have come to our headquarters for the further usefulness of the Four Minute Men, I can only express the hope that something definite will be done. We must now cease our official activities; the use of the franking privilege through the mails is withdrawn, but I will be glad to be of whatever assistance I can in my capacity as a citizen to any local or State organization that may desire information for the promotion of something that seems to be full of promise for the public good.

PERIODICALS

"*PUBLIC SPEAKING IN COLLEGE*": J. P. RYAN; *Th? English Journal*, February, 1919, Vol. VIII, pp. 90-96.

In this paper, which Professor Ryan, of Grinnell College, read at the meeting of the Iowa State Teachers' Association last November, the term Public Speaking is used as the name of a course and not the name of a department. Mr. Ryan says: "Public Speaking is not used here in that large, general sense as including interpretation, reading, and dramatic art. Though these studies are legitimate parts of a department of speech, yet we are not now concerned with the remarkable changes going on in these branches. For the limits of this paper public speaking means the art of beautiful and effective speech in conversation, as well as the theory and the practice of speech making. Public Speaking deals with proper speech in private conversation or in public gatherings."

Following these limitations of terms he discusses "three notable tendencies in spirit and three in form." These are said to be: "(1) a restating of the purpose, (2) a growing interest in research, (3) a study of speech defect and speech culture, (4) a reorganizing of departments, (5) a new alignment of courses, and (6) a modernization of methods."

Professor Ryan's discussion of these points is an interesting and carefully considered statement of the situation in the educational field in which he is dealing. He discusses the benefits of independent organization for departments of speech and notes a number of recent movements which have not yet become "general tendencies." Among these he mentions the movement for a unit in the college entrance requirements, the use of the laboratory method, and the standardization of courses and credit for courses and the betterment of teaching conditions. Professor Ryan maintains throughout the article a self-respecting attitude toward the present and a most hopeful outlook for the future.

NEW BOOKS

Fundamentals of Debate. BY HARRY FRANKLIN COVINGTON. New York. Chas. Scribner's Son's, 1919. Pp. 291, Cloth.

Many meritorious text-books on argumentation and debating have been made available for class room use by the various publishing houses but not from Professor Baker's epoch marking "Principles of Argumentation and Debating" down to the present has there been any significant improvement in the presentation of the subject matter nor any worthwhile suggestions for instructing students how to acquire a more effective power in debate. All have tended to stress the purely logical element in debate. Results achieved from the use of these texts have been reasonably satisfactory measured in terms of ability to analyze and organize and reason logically. But there has been a very painful consciousness on the part of the teacher that the students' arguments fell short of being convincing. Too often, in spite of all the teacher might urge against it, the student forensic differed but little from his brief. His speech proved dull, formal, and decidedly uninteresting and unconvincing.

And now comes to hand Professor Covington's book to tell us exactly why results have been unsatisfactory on the side of presentation and to furnish us the specific remedy to obviate this long endured evil. What Professor Covington sets forth in the second part of his book in the chapters dealing with "Imagination in Argument"; "Suggestion in Argument"; and "Instruments of Suggestion," is not pure theorizing evolved from a pipe dream in his study, but is practical principles tested and proved in his own class room with students in debating. They have also been proved in the debates with Harvard and Yale.

"Fundamentals of Debate" is the outgrowth of Professor Covington's conviction that "the subjects of argumentation and debating are not so much an applied logic as an applied psychologic: that indeed, there are other powers of the mind than the purely logical which are fundamental, and the principles governing them are

capable of a more thoroughly scientific exposition than has hitherto appeared in our manuals."

The unique feature of the book lies in the fact that "it recognizes more fully than has hitherto been the case in text-books on argumentation and debating, the function of the imagination in reasoning: that the unconscious association of images in the mind leads to new ideas and progress, and that, in presenting our ideas after they have been logically organized, they must be imaged suggestively on the minds of the audience."

In the reviewer's opinion this is a text-book which no teacher of debating can afford to overlook. It is an epoch making book and in the hands of an intelligent teacher will greatly aid the college student of debating to acquire an effective and convincing power of presentation.

WILBUR JONES KAY.

Psycho-Gymnastics and Society Drama. BY DELBERT M. STALEY,
A.M. Ph.D. and HELEN C. CULVER. Boston. Richard G. Badger,
1918. Cloth, pp. 94.

In this little book with a big name there is a preface signed Bertha Pizitz, in which it is observed that "Psycho-Gymnastics fills a much needed place—a vital long-felt want." It is further said that "In the treatment of this subject the authors show the result of their deep and profound knowledge of the work. From their great store-house of experience, they have painstakingly selected only the most beneficial and essential exercises, which will fit the individual for every occasion." The great store-house of experience and the profound knowledge of the authors, results in a volume faintly reminiscent of Delsarte and Emerson, with some rather absurd paragraphs evidently resulting from undigested scraps of Physiology and modern gymnastics. The ridiculous character of the whole discussion can probably be shown by a few quotations:

"The scientist points to certain internal disorders having an analogy in animals whose interior mechanism closely resembles our own. Man on all four accommodates his inner organs to their logical order. . . . The appearance of the contents of a half-filled trunk when tipped on end illustrates what takes place when one rises from his hands and knees: the organs lie on one another and in close quarters" (p. 11). "The diaphragm—or the emotional vital center,

the solar or sun center, sometimes anatomically called the 'solar plexus,'—should be definitely trained" (p. 22). "The notch of the sternum is the centrifugal center from which, to which, and about which all attraction and repulsion, gravitation, radiation and levitation should emanate in passing from one point to another. Every agent of the body must act in proper relation to, and every thought must spring from, the divine center. There should never for an instant be any suggestion of the absence of this concentrated, sustained, tenacious contact of that universal uplifting influence" (p. 24-25). "Who has not observed the oncoming train, or the stateliness of the mighty ocean liner as it ploughs the waves, the aeroplane as it circles in the air above the head and gracefully alights on the ground. Each and all of these things seem to say to mankind, 'Master the Oneness which God has given you.' Who cannot but think as he gazes into the starry heavens at night, and beholds the countless stars and planets steadily performing their functions, or observes the sun in its course during the day, that here is another lesson in the great Oneness of God's plan. God made man upright, and we should not, at any time, under any circumstances, break and destroy the Oneness of the body of man" (p. 30). Compare with the half-filled trunk remark just quoted.

It is too long to quote, but the section on Walking, pages 63-66, is simply uproarious. There are, of course, alleged quotations "from a text book by J. H. Kellogg, M.D." the name of the book, publisher, etc., being omitted. Also a quotation from "Charles E. Page, M.D.," with the same absence of accurate documentation.

The second part of the work, consisting of ten pages, is called Society Drama. The definition given is as follows: "The correct manner and movement of people in relation to their fellowmen at all times and in all places is Society Drama; or Society Drama may be explained as the simplest performance of an act in the presence of others—yet a performance retaining all the dignity of manhood." And the character of the discussion is, it seems to me, delightfully indicated by these three brief paragraphs.

"One of the difficult things in Society Drama is to enter and to leave a room correctly. You will find the diffident person stumbling about, walking over things, seemingly nosing the door. He apparently needs both hands and feet to open and close it and nine times out of ten he will trip in departing.

On entering a room, face the door, and should it swing to the left, grasp the knob with the left hand, open the door, step inside, swing the door behind you, grasp the inner knob with your right hand and quietly close the door. If the door swings to the right, grasp the knob with the right hand, open the door, step inside, grasp the inner knob with your left hand, and quietly close the door. On arriving inside the room, greet the hostess with a slight bow when she offers her hand. Wait until the hostess is seated, then accept the chair indicated.

On leaving a room, mention that you must go; rise, walk directly to the door, turn and face the hostess, and make your excuses. If the door-knob is at your right, grasp the knob with that hand, quietly open the door, swinging it back of you, then grasp the outer knob or handle, bow yourself out (you are still facing your hostess), and quietly close (never slam) the door. Do not linger after you have said you are about to depart."

J. M. O'N.

Winning Declamations. By EDWIN DUBoIS SHURTER. Lloyd Adams Noble. New York City, 1917. Cloth, pp. 303.

This volume is an excellent collection of short selections for use as declamations. Many of the selections are of course fragments of larger units, all of them being cut to from three to five minute length. The material is good. The editor's brief note on each declamation is of a sort to be decidedly helpful to the untrained student or teacher or to the person working without the assistance of a teacher of speech.

The selections are grouped into two sections: Part I, Prose and Poetical Selections for Intermediate and Grammar Grades, and Part II, Prose Selections for High Schools and Colleges. The common confusion of terminology in this field is illustrated in this volume by the inclusion of a large section of poetry following a definition of declamation under which none of the poetical selections could come. The paragraph of definition is as follows:

"A declamation is a set speech of a more or less serious nature intended for delivery from memory in public. Usage has virtually made the word declamation to connote a cutting from an oration written and spoken originally by some person other than the one who is declaiming the selection. It is impossible to mark the exact dividing lines between an oration, a declamation, and a reading. You cannot place your finger on a geometric line and say, 'This

marks the end of *declamation* and the beginning of *reading* and beyond this point is oration.' Many selections lie in that twilight zone where characteristic marks are imaginary. Whether a selection is a reading or a declamation, then, depends on the manner of the delivery and the spirit of the piece. Selections that are chosen for purposes of mere entertainment, 'funny' pieces, dramatic readings, dialogue, impersonations, etc., are not considered declamations. Keep in mind that a declamation should be prevailingly serious in tone and delivered for the purpose of convincing or persuading an audience of certain ideas or truths."

But, regardless of terminology, this is a volume in which any teacher can find a large number of good short selections for use in speech training. I know of no rival volume which I would rate above this in general usefulness.

J. M. O'N.

